



# STEVE VAI

## GUITAR ANTHOLOGY





AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# STEVE VAI

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# **C O N T E N T S**

[The Attitude Song](#)

[The Audience is Listening](#)

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[Tender Surrender](#)

Touching Tongues

Viv Woman

Whispering a Prayer

Yankee Rose

GUITAR NOTATION LEGEND



# THE ATTITUDE SONG

By Steve Vai

**A**

Moderately ♩ = 116

N.C.

Gtrs. 1 & 2 (dist.)

*f* P.S. slight P.M. P.M. P.H. P.M. 1/4

**TAB**

5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X

Gtr. 1

semi-P.H. P.M. P.H. P.M. P.H. P.M. 1/4

5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X

Gtr. 2

semi-P.H. P.M. P.H. P.M. semi-P.H. P.M. P.H. P.M. 1/4

5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X

C C# D

P.H. P.M. P.H. P.M. P.H. 1/4

5 4 3 X 5 4 3 X 5 4 3 X 5 4

5 5 5 5 5 5 5 6 7  
5 5 5 5 5 5 5 6 7  
4 4 4 4 4 4 4 5 5

P.H. P.M. P.H. P.M. semi-P.H. 1/4

5 4 3 X 5 4 3 X 5 4 3 X 5 4

5 5 5 5 5 5 5 6 7  
5 5 5 5 5 5 5 6 7  
4 4 4 4 4 4 4 5 5

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N.C.

C

C# D

Gtrs. 3 & 4 (dist.)

grad. bend  
rake -- -|

grad. bend  
T

Gtr. 4

Gtr. 3  
divisi

8va

fdbk.

Rhy. Fig. 1

Gtrs. 1 & 2

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

N.C.

C C# D N.C.

Gtr. 4

8va

Harm. w/ bar  
rake -- -|

loco

steady gliss.

let ring -

Gtr. 3

8va

loco

Harm. w/ bar  
rake -- -|

loco

steady gliss.

let ring -

Gtrs. 3 & 4 tacet

E5

E D C#m D E C#m Bm

Gtrs. 3 & 4

let ring -

Gtr. 2

Gtr. 4

Gtr. 2  
divisi

rake -- -|

Gtr. 1

Gtr. 3

Gtr. 1  
divisi

rake -- -|

**B**

Double-time feel  
N.C.

8va -- -|

8va -----|



Gtr. 4

\*Push string into pickups with pick.

Gtr. 3

Gtr. 1

Gtr. 2

\*\*Scrape string with pick edge.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

C C# D N.C.

Gtr. 3

Gtr. 4

End double-time feel

C C# D N.C.

(15)

5 5 5 7 7 7 9 9 9 7 7 7 10 10 10 9 9 9 12 12 12 11 12

6 6 6 3

P.M. -----

(10)

5 5 5 7 7 7 9 9 9 7 7 7 12 12 12 11 11 11 12 12 12 10 12

C C# D N.C. D D# E

8va -----

Harm. w/ bar +2 slack

11 11 11 12 12/14 (14)

10 10 10 12 13 (13)

8va -----

Harm. w/ bar +2 slack

Gtr. 4

Gtrs. 1 & 2 divisi

7 7 7 7 7 7 8 8 9 9 7 7 7 7 7 7 8 8 9 9 5 5 5 5 5 5 6 6 7 7

N.C.(E) (D5)

8va -----

Gtr. 2

Gtr. 4 divisi

w/ bar w/ bar w/ bar w/ bar

19 17 16 (16) 17 16 14 (14) 16 14 12 14 12 0 0

16 14 13 (13) 14 13 11 (11) 13 11 9 11 9 -1 -1 14

Gtr. 3

Gtr. 1 divisi

w/ bar w/ bar w/ bar w/ bar

16 14 13 (13) 14 13 11 (11) 13 11 9 11 9 2 4 2 2 4 2 (2)

9 7 6 (7) 7 6 4 (4) 6 4 2 2 4 2 -1 -1

**C**

Double-time feel

N.C.

Riff A

Gtr. 3

End Riff A

10 9 8 8 10 9 8 8 10 9 8 8 10 9 8 8 10 9 8 8 10 9 8 8

12 11 10 10 12 11 10 10 12 11 10 10 12 11 10 10 12 11 10 10 12 11 10 10



Gtr. 4

slight P.M. -| Harm. P.M. -----| P.H. -----| P.M. -----| Harm.

Gtr. 1

Gtr. 2 *divisi*

P.M. -----| P.H. -----| P.M. -----|

End double-time feel

Gtr. 4

P.H. -----| P.M. -----| P.H. (8va) -----| P.M. -----| Harm.

Gtr. 3

Gtr. 4 *divisi* semi-P.H. -|

Gtr. 1

P.H. -----| P.M. -----| P.H. -----| P.M. -----|

Gtr. 2

P.H. -----| P.M. -----| P.H. -----| P.M. -----|

E5 N.C. F#5 G5 F#5

Gtr. 4

Harm. w/ bar +1

Gtr. 3

8va -

[illegible]



2	$\frac{X}{X}$	2	2	2	4	(4)	6	(6)	9	(9)	11	(11)	13	(13)	14	(14)	15	15
---	---------------	---	---	---	---	-----	---	-----	---	-----	----	------	----	------	----	------	----	----

[illegible]

Gtr. 2

Gtr. 4

14 14 12 12 14 14 11 11 14 14 13 13 14 14 10 12 14 11 14 12 10 12 14 11 14 14 (14) (14) (14) (14)

Gr. 1

The musical score for guitar (Gr. 1) is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are two measures with a '5' below the staff, indicating a fifth fret. The piece ends with a double bar line and a final chord. Below the staff is a fretboard diagram showing the fret numbers for each finger (1-4) on the strings. The diagram is divided into two sections: the first section covers frets 14 to 16, and the second section covers frets 11 to 14. The fret numbers are: 14 14 13 13, 16 16 13 13, 16 16 14 14, 16 16, 11 13 14, 14 13 11 13 14, 12 14, 14 14, (14), (14).

**D**

N.C.  
Riff B

**End Riff B**

Gtr. 3 *loco* End Riff B

[illegible]

Gtrs. 1 & 2 *loco*



8

P.M.----- P.H.----- P.M.-----

5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X

Grtr. 3: w/ Riff B

Grtr. 4

*15ma* *loco* *loco* *loco*

P.H.----- P.M.----- P.H.----- P.M.----- P.H.-----

9 8 7  $\frac{1}{4}$  X 9 8 7 7 9 8  $\frac{1}{4}$   $\frac{1}{4}$  X 9 8 7 7 9 9 8

Grtr. 1

P.H.----- P.M.----- P.H.----- P.M.----- (cont. on lower staff)

5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X

Grtr. 3

12 11 10 9 8 7 6 5 4 3 2 1

Grtr. 2

P.H.----- P.M.----- P.H.----- P.M.-----

5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X

(E5)

Grtrs. 1 & 2

Grtr. 4

*loco* *loco* *loco* *loco*

P.H.----- P.M.-----

w/ bar w/ bar Harm. w/ bar

9 8 7 6 5 4 3 2 1

4 (4) 6 7 (7) 2 4 5 6 5 9 12 9 (9)

-4 -6 1/2 -1 1/2

end pan sweep

Grtr. 3

*mp* *loco* *loco* *loco*

P.H.----- P.M.-----

w/ bar w/ bar T.H. w/ bar Harm. w/ bar

12 11 10 9 8 7 6 5 4 3 2 1

0 0 (0) 4 4 (4) X X X

-2 1/2 slack -1/2 -4 1/2 -3 1/2 -9 slack -10 1/2 slack 3 (3) slack -6

end pan sweep

Gtr. 2

Gtr. 1

0 0 7 (7) 2 4/5 5/9 12 9 9/12 12 15 12 13

steady gliss. -----

w/ bar

slack

P.S. Harm.

# E

Gtrs. 1 & 2 tacet  
N.C.

Gtrs. 3 & 4

*f*

grad. bend

grad. release

14 12 12 15 15 (15) 17 13/4 (17) 15 16 17 15 12 14 12 12

Gtr. 4

w/ bar -----

P.M. -----

semi-P.H. 1/4

14 12 10 12 10 12 (12) 7 6 (5) 5 7 6 5 7 6 5 3 5 3 0

slack -6

Gtr. 3

P.H. (8va)

w/ bar

P.M. -----

semi-P.H. 1/4

14 12 10 12 10 12 (9) 0

slack

Gtrs. 3 & 4 tacet

Gtrs. 1 & 2

6

5 3 0 5 3 0 6/7 6 (6) 2 1/2 (2) 0 2

semi-P.H.

P.H. w/ bar -----

15ma ----- loco

\*P.H. (15ma) -----

4 (4) 3 (3) 5 (5) 7 8 (8) 7 9 7

V -2      V -1      V -1      V -1 -1/2

\*Gtr. 1 only.

Gtrs. 1 & 2 tacet

Gtr. 3

Gtr. 4

\*\*Push string into neck pickup.

Gtrs. 1 & 2

Gtrs. 3 & 4

P.H. (8va)

*mf*

slight P.M. -----| slight P.M. -----| slight P.M. -----| slight P.M. -----|

18 19 10 3 0 2 3 5 7 3 5 7 4 7 5 3 5 7 4 5 7 4 5 7 4 7 5 4 5 7

slight P.M. -|

11 12 14 11 12 14 12 14 12 14 12 14 13 12 15 12 14 13 12 15 14 13 12 14 13

slight P.M. -|

4 5 7 4 5 7 5 7 5 7 5 7 6 5 8 5 7 6 5 8 7 6 5 7 6

sim.

12 13 14 12 13 14 13 14 15 13 14 15 14 15 16 14 15 16 15 16 17 15 16 17

sim.

5 6 7 5 6 7 6 7 8 6 7 8 7 8 9 7 8 9 8 9 10 8 9 10

Gtrs. 1 & 2

P.S.

14 16 18 15 17 19 15 17 19 15 17 19 17 (17) 17 15 14 15 14 12 14 12 10 12

Gtr. 4

Gtr. 3

Gtr. 1

Gtr. 2

Gtrs. 3 & 4

Gtr. 2



Gtr. 4

semi-P.H. slight P.M. -----| P.M. -----| P.H. (8va) -| P.M. -----|

7 6 5 X 7 6 5 X 7 6 5 X 7 X 6 5 X

Gtrs. 1 & 2

P.M. -----| P.H. -----| P.M. -----|

5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X

Gtr. 3

12 14 14 16 14 14 12 14 14 16 14 14 12 14 14 16 14 17 17 14 14 14 14

Gtr. 4

P.H. semi-P.H. ----| P.M. -----| P.H. (8va) -----| P.M. -----|

7 6 5 X 7 6 X 5 X X 7 6 5 X 7 X 6 5 X X

Gtr. 1

Gtr. 2  
divisi

P.H. -----| P.M. -----| P.H. -----| P.M. -----|

5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X

\*Scrape string with pick edge.

12 14 17 14 14 14 14 14 12 14 17 17 17 17 17 14

7 6 5 X 7 6 X 5 X X 7 6 5 X 7 X 6 5 X X

P.M. -----| P.H. -----| P.M. -----|

7 6 5 X 7 6 5 X X 7 6 5 X 7 6 5 X X

Gtr. 2

Gtr. 1

P.H. -----| P.M. -----| P.H. -----| P.M. -----|

5 4 3 X 5 4 3 X 5 4 *δva* 3 X 5 4 3 X

12 14 17 19 14 16 14 12 17 19 14 16 14 14 17 19 17 20 17 17 17 20 17 20 17 20

P.H. (*δva*) -----| P.M. -----| Harm. semi-P.H. -----| P.M. -----| *f*

7 6 5 X 7 6 5 X 7 7 6 5 X 7 X 6 5 14

Gtr. 1

Gtr. 2

P.H. -----| P.M. -----| P.H. -----| P.M. -----|

5 4 3 X 5 4 3 X 5 4 3 X 5 4 3 X

Gtrs. 3 & 4

*loco*

*δva*

1 12 12 12 12 12 14 14 14 14 14 17 17 17 17 17 17 17 17 17 17 17 17 17

Gtr. 1

P.H. -----| P.M. -----| P.H. -----| P.M. -----|





Gtr. 5  
Gtr. 6  
divisi  
w/ bar  
7/

(Gtr. 6, cont. on upper staff)

Gtr. 5  
8va -

Gtr. 3: w/ Fill  
slack

C C# D N.C.

Gtr. 5  
8va -

(cont. on lower staff)

Gtr. 6  
8va -

(cont. on upper staff)

Gtr. 5  
8va -

Gtr. 7 (dist.)  
f

Gtr. 6  
8va -

Gtr. 3 & 4  
divisi

Gtr. 3  
divisi

Gtr. 4  
divisi

Gtr. 2

Gtr. 1

Riff C

End Riff C

*mf*  
slight P.M. - - - - -

7 7 7 7 7 7 8 9  
7 7 7 7 7 7 8 9  
5 5 5 5 5 5 6 7

0 0 0 0 7 7 0 0 7 0 7

Gtr. 1: w/ Riff C (2 times)

Gtr. 7

*δva* - - - - -

13 14 15 12 16 12 15 12 15 12 15 12 (15)

16 18 19 16 21 16 19 21 16 19 16 19 (19)

Gtr. 3

Gtr. 4

13 14 15 12 16 12 15 12 15 12 15 12 (15)

11 12 12 9 13 9 12 9 12 9 12 9 (12)

13 14 15 12 16 12 15 12 15 12 15 12 (15)

11 12 12 9 13 9 12 9 12 9 12 9 (12)

Gtr. 2

P.M. - - - - - slight P.M. - - - - - semi-P.H.

P.M. - - - - - semi-P.H. slight P.M. - - - - - P.M. - - - - - P.H.

0 0 0 0 7 7 0 0 7 7 0 7

0 0 0 0 7 7 0 0 7 0 0 7

Gtr. 7 tacet

*δva* - - - - -

N.C.

Gtr. 7

Gtr. 3

Gtr. 5

16 18 19 16 21 16 19 16 21 16 19 21 (21)

rake - - - - - Harm. w/ bar - - - - - Gtr. 3 divisi

15 0 5 (5) 14 10 (0)

-5

Gtr. 3

Gtr. 4

Gtr. 6

13 14 15 12 16 12 15 12 16 12 15 12 17 12/15 (15)

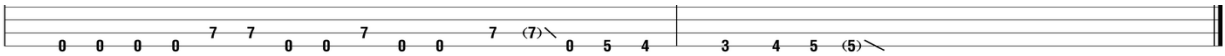
11 12 12 9 13 9 12 9 13 9 12 7 6

5 6 7 (7)

0 6 4  
0 6 4  
-1

Gtr. 2 *loco*  
P.M. - - - - - P.M. - - - - -

Gtr. 1 *divisi*  
slight P.M. - - - - -



\*Slide pertains to Gtr. 2 only.

# THE AUDIENCE IS LISTENING

By Steve Vai

**A**

**Free time**

N.C.

Spoken: Now, Stevie... Now, don't be nervous, honey. Okay?

I'm gonna go in, and I'm gonna introduce you,

and then you're gonna

Gtr. 1 (slight dist.)

come in with your guitar,

and you're gonna play that nice, nice

music you were telling me about.

And

while you're doing that, I'll be sitting in the back of the room.

We'll have such a good time. So, don't you be nervous, honey.

It'll relax

everybody, and we'll be so

happy.

I'm gonna go now;

I'll introduce you. Okay?

**Moderately fast** ♩ = 133

Gtr. 1 tacet

(classroom dialogue continues)

32 sec.

Drum cue: stick click

snare

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Gtr. 2 (dist.)

musical notation for guitar 2 (dist.)

Staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth and quarter notes, some beamed in groups of three. A dynamic marking *f* is present. A bar line is indicated with a note: \*w/ bar. A double bar line is marked with \*\*.

Staff 2: Bass clef, fretboard diagram. Fingering numbers are shown below the staff. A note indicates slack. A note indicates \*\*Extreme vib. w/ bar in written rhythm, next 4 meas. A note indicates \*Bar pointed toward lower strap button.

Staff 3: Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth and quarter notes, some beamed in groups of three. A dynamic marking *f* is present. A bar line is indicated with a note: w/ bar. A note indicates +2. A note indicates +2 1/2. A note indicates -5. A note indicates -6. A note indicates -3 1/2.

**B**

Double-time feel (♩ = ♪)

Gtr. 2 tacet

N.C.(Am)

Riff A

Gtr. 3 (slight dist.)

End Riff A

musical notation for guitar 3 (slight dist.)

Staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth and quarter notes, some beamed in groups of three. A dynamic marking *mp* is present. A bar line is indicated with a note: tr. A note indicates 8 (9).

Staff 2: Bass clef, fretboard diagram. Fingering numbers are shown below the staff. A note indicates 3 0. A note indicates 2 2. A note indicates 5 7. A note indicates 6 5. A note indicates 7 6. A note indicates 3 3. A note indicates 2 0. A note indicates 3 3. A note indicates 2 1. A note indicates 0 0.

Staff 3: Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth and quarter notes, some beamed in groups of three. A dynamic marking *mf* is present. A note indicates w/ fingers.

Gtr. 3: w/ Riff A (3 times)

Riff B

End Riff B

musical notation for guitar 4

Staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth and quarter notes, some beamed in groups of three. A dynamic marking *mf* is present. A note indicates w/ fingers.

Staff 2: Bass clef, fretboard diagram. Fingering numbers are shown below the staff. A note indicates 3 0. A note indicates 2 2. A note indicates 5 7. A note indicates 6 5. A note indicates 7 6. A note indicates 3 3. A note indicates 2 0. A note indicates 3 3. A note indicates 2 1. A note indicates 0 0.

Staff 3: Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth and quarter notes, some beamed in groups of three. A dynamic marking *mf* is present. A note indicates w/ fingers.

Handwritten fingerings for guitar parts 4 and 5. Part 4 (left) shows fingerings: 3 0, 2 2, 5 7, 6 5, 6 3. Part 5 (right) shows fingerings: 3 3, 2 0, 3 3, 3 2, 1 0.

Gtr. 4: w/ Riff B

Gtr. 5 (dist.) (7-str.)

Musical notation for Gtr. 4 and 5. Gtr. 4 (top staff) has a rest followed by a melodic phrase starting on a high note, marked *mp*. Gtr. 5 (bottom staff) has a rest followed by a melodic phrase starting on a low note, marked *slack*. A bracket connects the two phrases, labeled *8vb* and *w/ bar*.

Gtr. 5 tacet  
(Em)

Gtrs. 6 & 7 (dist.) (7-str.)

Musical notation for Gtrs. 6 and 7. Both parts feature a rhythmic pattern of eighth notes. Gtr. 6 (top staff) is marked *f* and *rake*. Gtr. 7 (bottom staff) is marked *P.M.* and *semi-P.H.*. Fingerings are indicated below the staves.

Gtr. 7

D5 E5

Musical notation for Gtr. 7. The part features a melodic line with a bend, marked *P.H. (8va)*. Chords D5 and E5 are indicated above the staff. Fingerings are shown below the staff.

Gtr. 6

Musical notation for Gtr. 6. The part features a melodic line with a bend, marked *P.M.*. Chords D5 and E5 are indicated above the staff. Fingerings are shown below the staff.

D5 C#5 D5 N.C.(D)

D5 C#5 D5 N.C.(D)

Gtr. 8 (dist.)

Musical notation for Gtr. 8. The part features a melodic line with a bend, marked *f* and *w/ wah*. Chords D5, C#5, and D5 are indicated above the staff.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody, starting with a treble clef and a key signature of one flat. The second system contains the next four measures, including a triplet of eighth notes. The third system contains the final two measures, ending with a double bar line. The lyrics 'The Rose Tree' are written below the notes in a stylized, handwritten font.

Gtr. 3

10 9 10

10 9 10

Gtrs. 6 & 7

1  
2  
3  
4  
5  
6

Gtr. 3 tacet  
 (Em)  
 Gtr. 8 tacet  
 P.S.

Gtrs. 6 & 7

Diagram 10 shows the musical notation for guitar tracks 6 and 7. The notation is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The diagram is labeled "Gtrs. 6 & 7".

Gtrs. 6 & 7

N.C.

Em7

P.M.

(5) 7 5 3 5 3 5 5 (5)

7 10 14 10 7 14 10 8 7 8 10 14 10 8 7 9 14 9 14 9 7 9

7 2 2 7 0

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which conclude with a double bar line and a 1/2 time signature change. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef and consists of a steady eighth-note pattern. The lyrics 'The Rose Tree' are written below the melody, with the first measure of the first system containing the words 'The Rose Tree' and the first measure of the second system containing the words 'The Rose Tree'.



8

Em7

Gtr. 8

Gtrs. 6 & 7

15ma-----loco

P.H.

P.M.

Gtr. 8

Amaj9 Gmaj9 Em7

Gtr. 7

P.M.

P.M.

P.S.

Gtr. 6

P.M.

P.M.

P.S.

Gtr. 8

Harm.

Gtrs. 6 & 7



Gtr. 12

Gtr. 3

Gtrs. 6 & 7

let ring -----|

P.M. P.M. -----|

Gtr. 3 tacet

Gtr. 8

A5 D5 G5 E5

Gtrs. 6 & 7

P.M. -----| P.M. P.M. P.M. P.M.

**D**

F5 F#5 G5 G#5 A5 N.C.(Am)

Gtr. 3: w/ Riff A (4 times)  
Gtr. 8 tacet

Riff C  
Gtr. 14 (dist.)

Gtrs. 6, 7 & 13 tacet

End Riff C

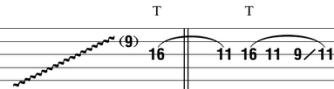
Gtr. 8

P.S. *f*

string noise

Gtr. 13 (dist.)

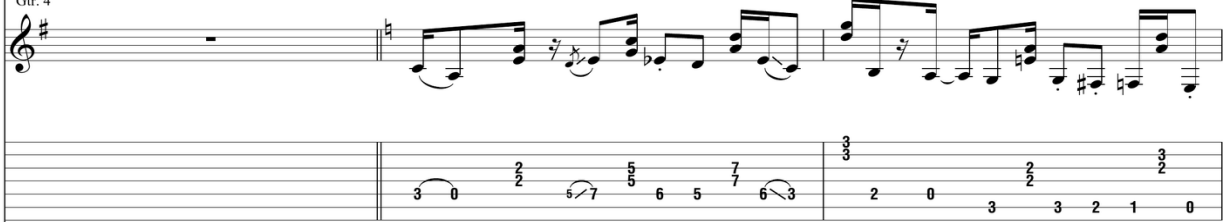
*mf*



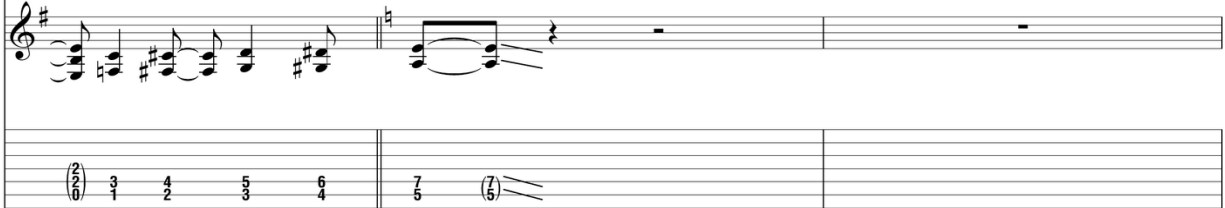
\*Tape machine startup

Gtr. 4

Riff D



Gtrs. 6 & 7

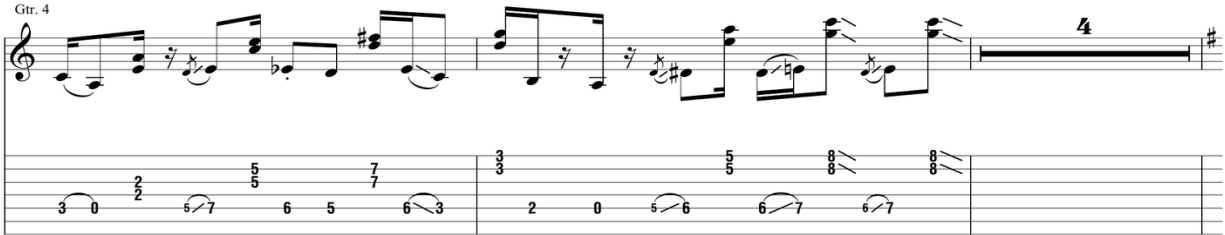


Gtr. 14: w/ Riff C (2 1/2 times)

Gtr. 4: w/ Riff D

Gtr. 4

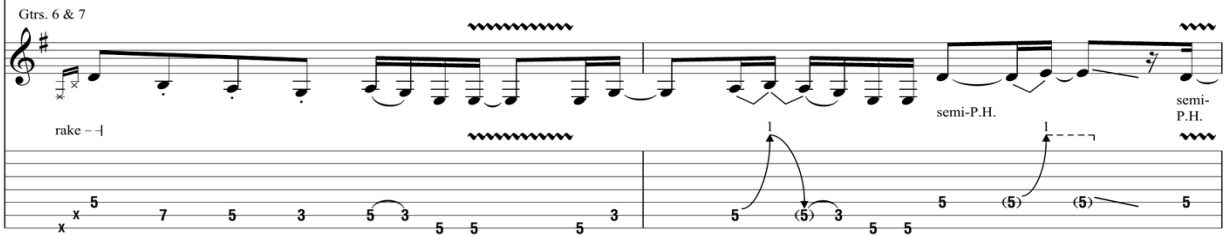
End Riff D



Gtr. 3



Gtrs. 6 & 7



Gtr. 3

Gtr. 3

Em7

Gtr. 3 tacet

D5/E



Gtr. 8  
*divisi*

Gtr. 15 (clean)  
\*Gtr. 16 (clean)  
*divisi*

*mf*

w/ bar w/ bar ③ -5

Gtr. 7

*15ma* *loco*

Harm. w/ bar

+2 1/2 +2 1/2 +2

P.M. P.M.

-2 1/2

Gtr. 6

*8va* *loco*

Harm. w/ bar

P.M. P.M.

-6 -4 -1 -3 1/2

Gtrs. 15 & 16 tacet

Em7 A5/E Em7 D5 E5

Gtr. 8

Gtr. 7

P.M.

1/2

Gtr. 6



- 6/7 - 6/7 - 6/7 - 0 | 0 3 0 3 0 3 0

-1 1/2

E A E E5 D5 A5 G5 E5

Gtr. 8

(16) 14 17 16 15 (15) 17 2 (17) (17) 12 15 14 12 14

Gtr. 3

12 13 12 13

Gtrs. 6 & 7

Gtr. 3 tacet Gtrs. 17-19 tacet

Gtr. 8 N.C. F#m7

w/ bar slack

Gtr. 17 (dist.) 8va 1 Gtr. 10

mp  
\*w/ "dream sequence" echo

Gtr. 18 (dist.) Gtr. 11

mp  
\*w/ "dream sequence" echo

9

Gtr. 19 (dist.) *mp* \*w/ "dream sequence" echo

Gtr. 12

7 7/11 14 (14) \ 11 11 11 \ 9 9

Gtrs. 6 & 7

P.S. P.M. P.M. P.M. P.M.

\*Cascading -2 semitone reverse shifters.

Gtr. 8 Gmaj9 D5 C5 Em7 Gtrs. 10, 11, 12 & 20 tacet

12 14 12 X 12 14 12 X 12

Gtr. 10

9/10 12/14 (14) \ 10 (10) 14 1/2 (14) 14 15

Gtr. 11 Gtr. 11 Gtr. 3

Gtr. 3 divisi w/ bar

10/12 15 (15) \ 12 15 15 1 (15) 15 (15) 12 12 12 12 12 12

Gtr. 12

P H





(12) 15 12 12 15 12 19 16 16 16 17 19 16 15 22 15 19 22 20 22 20 21 19 21  
 (12) 14 12 X 12 14 12 X 16 13 13 13 14 16 13 12 (15) 12 14 12 14 12 14 12 14

P.M. ----- 1 1 1/2 1/2 1 1/2 P.M.

Gtr. 3 tacet

Gtr. 21

Gtr. 8

Gtrs. 6 & 7

Gtr. 22 (dist.) (7-str.) *divisi* **f**

**F**

Gtr. 21 tacet

N.C.

Gtrs. 6, 7 & 8 tacet

Gtr. 8

19

Gtr. 22

\* 2 5 2 0 4 2 5 2 0 4 2 5 2 0 4 2 5 2 4 2 5 2 5 2 0 5 2 5 2 4 0 5 2 5 2 0 4 0 2 4 2 0 4

\*16th notes played evenly, next 12 meas.

Gtrs. 6 & 7

14 14

Gtr. 22

0 4 2 4 2 0 4 0 4 2 4 2 4 2 4 2 0 5 0 5 5 2 5 2 4 2 5 0 5 2 5 2 0 5 0 5 2 2

semi-P.H.

w/ wah 2 5 2 0 4 2 5 2 0 5 5 2 5 2 0 4 2 5 2 0 2 5 2 5 2 0 5 2 5 2 4 0 4 4 4 2 4 2 0 0 2 3 4 6

5 5 5 5 7 5 0 7 5 7 5 3 2 2 2 2 5 2 0 4 0 4 4 2 4 2 0 4 0 4 2 4 2 0 4 0 4 2 4 2 0 5 0 5 2 0

\* 2 5 2 0 4 5 0 0 0



.....

**Fill 1**  
Gtr. 11

steady gliss.

**Fill 1A**  
Gtr. 12

steady gliss.

Gtrs. 6 & 7: w/ Rhy. Fig. 1 (2 times)

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 D#5 E5 D5

Gtrs. 11 & 12 *loco*

semi-P.H. 6 semi-P.H. 6

10/17 19 16 0 15 17 14 0 14 16 12 0 12 14 10 0 10 12 9 10 10 10 9 7 10 9 7 9 7 6 9 7 6 9 4 4

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 D#5 E5 D5

Gtr. 12

Gtr. 11 *divisi*

grad. bend

1/2 1/2

P.H. (15ma)

P.H. (15ma)

\*semi-P.H.

w/ bar

+1

\*Gtr. 11 only.

5 9 9 9 7 9 7 6 6 7 6/6 7 4 7 3 5 4 (4)

Half-time feel (♩ = ♩)

C#5 D5 C#5 D5 C#5 D5 C5 D5

Gtr. 12

Gtr. 10

Gtr. 12 *divisi*

8va

3

1

17 10 17 10 15 8 15 17 8 10 17 9

Gtr. 11

1/2

4 (4) 2 2 7

†Gtr. 23 (dist.)

*mf*

3

7 9 12 9 9 9 7 7 (7) 12 9

†Backwards gtr.

Gtrs. 6 & 7

P.M. -----

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 6 & 7: w/ Rhy. Fig. 2 (2 times)  
C5

D5

Gtr. 10

Gtr. 12

Gtr. 11

Gtr. 23

8va

17 15 15 15 17 (17) 19 (17) 19

-1/2

9 12 14 (14) 12 14 10 12

C5

Gtr. 10

Gtr. 12

Gtr. 11

Gtr. 24

Gtr. 24

w/ diffuser

Harm.

(dist.)

w/ bar

22 20 20 22 22 15 22 14

(19) 22 19 17 17 19 (19) 15 15 15

Gtr. 23 tacet

D5

Gtr. 23  
divisi

3

w/ bar

(12) 12 (12) 15 (5)

-3 1/2

-3 1/2

**H**

Gtr. 25 tacet

Gtrs. 10, 11, 13 & 15 tacet

B5

Gtr. 12 tacet

C5 N.C.

Gtr. 10

8va

w/ bar

20

-1 1/2

Gtr. 11

8va

w/ bar

14 (14)

-1 1/2

\*\*\*Gtr. 26 (dist.)

mp

20 20 20

\*\*\*Backwards gtr.

Gtr. 13

Gtr. 12 w/ bar divisi

17/14

-2 1/2 -2

-3 1/2

Gtr. 24

Gtr. 24

8va

\*Gtr. 25 (clean) divisi

Harm. w/ bar

mf

+1 1/2

(5) 7 5

-1

\*Backwards gtr.

-1 -2 1/2

Gtr. 15

Gtr. 27 (dist.)

mp

w/ bar

-1

-1/2

-1/2

p w/ diffuser

Harm. w/ bar

+1

-1/2

Gtrs. 6 & 7

\*\*w/ reverse reverb

3 1 9 7 0 9 7 0

Gtr. 26 tacet

\*\*Vol. swells are reverb signal, next 10 meas.  
Gtr. 23 tacet

Gtr. 25 tacet

D#m(add9)

Gtr. 23  $\delta va$  ----- 3 P.S. - - - 4 \*T

Gtr. 28 (dist.)  $\delta va$  *mp* \*\*

15ma ----- 42 44 43 43

\*\*\*w/ pitched delay

\*Tap w/ edge of pick.

42

\*\*Tap beyond fretboard w/ detached whammy bar, next 3 meas.

\*\*\*Cascading +1 octave shift w/ dotted quarter-note (675 ms) regeneration.

Gtr. 25

Gtr. 29 (dist.) *mp* w/ bar

Harm. w/ bar

4 6 -2 1/2 7 -2 1/2 (7)

Gtr. 24  $\delta va$  ----- Harm. w/ bar

Harm. w/ bar

Harm. w/ bar

(4) 5 (5) 4 -1/2 -2 3.2 (3.2) -3

Gtr. 27 Harm. w/ bar

Harm. w/ bar

(7) +1/2 7 -1 7 -1

Gtrs. 6 & 7

Gtrs. 28 & 29 tacet

4 8 6 4



Gtr. 23

B5

Gtr. 25

Harm.

w/ bar

Gtr. 24

$\delta va$

Harm. w/ bar

Harm. w/ bar

Gtr. 27

Harm. w/ bar

Harm. w/ bar

Gtrs. 6 & 7

reverb off

Gtrs. 6 & 7 tacet

Gtr. 27 tacet

Gtr. 23 tacet

F#m7

Gtr. 25

Gtr. 23  
*divisi*

Gtr. 25

w/ bar

(12)  
(10)  
(11)

③ -4 1/2

Gtr. 24

*δva* - - γ

*δva*

Harm.  
w/ bar

Harm.

(5)

5

7

-1/2

-1 1/2

-3 1/2

-1/2

Gtr. 27

*δva*

Gtr. 29

*δva* -

P.S. -

(5)

-4

Gtrs. 24 & 29 tacet

Gtr. 25 tacet  
Gmaj13

Gtr. 25

Gtr. 21

Gtr. 8  
*divisi*

w/ bar

Bb5

F5

E5

(12)  
(10)  
(11)

17

0

15

(15)

1/2

-5

-1/2

Gtrs. 6 & 7

*\**

P.M.

P.M.

*let ring*

*mf*

*f*

(4)  
(2)

4

2

2

3

4

2

0

0

8

6

(8)  
(6)

3

2

0

\*Fade in

**I**

Double-time feel

Gtrs. 8 & 21

A5

D5

G5

E5

1/2



14 14-12

*rit.*

Free time

D5

N.C.

Gtr. 8

*poco rit.*

P.S. -----

Gtr. 21

*poco rit.*

P.S. -----

Harm,

Gtrs. 6 & 7

*poco rit.*

\* "Bow" across strings w/ pick while sliding.



let ring - w/ bar P.M. P.M. P.M. P.H. (8va) w/ bar

0 0 2 4 2 4 11 9 7 5 6 (6) slack

# Verse

2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1

C#m7

1. Well, Mas-ter Joe got the mas-ter plan. He got a hat full of sug-ar. Folks said, "You're a luck-y man." 3. And off they drove late night still life. Pa-per moon shin-in'

let ring - w/ bar P.M. semi-P.H. P.M. w/ bar P.M.

0 0 2 4 2 0 2 4 2

2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)

One night he just dis-ap-peared and all we found was his hat in a clear-ing. bril-liant-ly. And Cher-ry thinks that's cool 'cause an-y moon of Mouse-'s is a friend of hers.

let ring - w/ bar P.M. semi-P.H. P.M. w/ bar P.M. Harm. 8va

0 0 2 4 2 0 2 4

Down by the Sev-en E-lev-en folks cried. Some-one said he died, And this one will do just fine, so what do you say we

loco let ring - w/ bar P.M. semi-P.H. P.M. w/ bar P.M.

0 0 2 4 2 0 2 4

To Coda

but I know go Joe look - in'? did - n't go to heav - en, no.

let ring w/ bar

P.M. semi-P.H. P.M. w/ bar P.M. steady gliss.

# Pre-Chorus

F#5 E5 F#5 N.C.

A5

B

He went look - in' for trou - ble. Whoa!

slight P.M.

F#5 E5 F#5 N.C.

A5

E5

It was in his eyes. Oh!

slight P.M.

15ma loco

P.S.

F#5 E5 F#5 N.C.

A5

B

She was a dime a doz - en, oo,

let ring

F#5 E5 F#5 N.C.

A5

E5

and they were two of a kind.

15ma loco

w/ bar

⑤ -2 1/2

Verse  
C#m7

2. Cher-ry Blue \_ and Might-y Mouse. \_ Kind of qui - et dude, \_ and she was s'posed to be back at the house \_

Rhy. Fill 1

End Rhy. Fill 1

let ring

w/ bar

P.M. -----

semi-P.H. P.M.

w/ bar

P.M. -----

with the kids \_ and the dog. \_ And "To-night we're rock - et - eers," \_ said Mouse. \_ "And I

let ring

w/ bar

P.M. -----

w/ bar

w/ bar

w/ bar

+1

+2 1/2

-1 1/2

-1 1/2

-1 1/2

slack

know a lit - tle joint up - stairs in the back where we can sweat it all out and laugh."

let ring

w/ bar

P.M. -----

semi-P.H. P.M.

w/ bar

P.M. -----

And with - out a doubt, \_ they were out \_

let ring

w/ bar

P.M. -----

P.M.

w/ bar

P.M. -----

steady gliss.



**Pre-Chorus**

F#5 E5 F#5 E5 N.C.

A5

B

look-in' for trou - ble, \_\_\_\_\_ whoa,

P.M. --- 4 P.M. let ring - 4

F#5 E5 F#5 N.C.

A5

E5

the re - al kind, \_\_\_\_\_ whoa. \_\_\_\_\_

P.M. --- 4 15ma - loco let ring - 4 steady gliss.

F#5 E5 F#5 N.C.

A5

B5

She was a dime a doz - en, \_\_\_\_\_ ha, ha, ha, oo, \_\_\_\_\_

P.M. --- 4 8va - 1

F#5 E5 F#5 N.C.

A5

E5

and they were two of a kind. \_\_\_\_\_

loco 15ma - loco let ring - 4 steady gliss.

**Chorus**

B5 B

How man - y times \_\_\_\_ have you said to your - self, \_\_\_\_ "Hey, \_\_\_\_ I

P.M. --- let ring --- P.M. --- let ring --- P.M. --- let ring --- P.M. ---

19 16 17 16 16 18 16 16 16 16 19 19

Asus2 F#m11 G#5 B5 C#m9

feel like a yo - yo, I've been here too long?" \_ I'll bet if you asked \_ them, our he -

let ring --- steady gliss. let ring --- let ring --- Rhy. Fig. 2

0 0 2 2 0 0 4 4 4 4 2 4

B A<sup>add11</sup><sub>sus2</sub>

- roes would say, \_\_\_\_ "Hey, \_\_\_\_ ha, ha, we're al - read - y gone, \_\_\_\_

let ring --- let ring ---

(0) 4 4 0 4 4 0 4 4 9

F#m11 G#5 B5 A

I \_\_\_\_ know, \_\_\_\_ some - how, I know."

End Rhy. Fig. 2

P.M. --- w/ pick & finger ---

2 2 0 0 2 4 4 4 2 2 4 2 2 6 5 6 7 4 6 4 2 4

Gtr. 1

let ring -----|

w/ pick & finger ---|

Gtr. 2

divisi

let ring -----|

Harm.

### Guitar Solo

\*Gtrs. 1 & 2: w/ Rhy. Fig. 1

B A/B N.C. C#m7

Gtr. 3 (dist.)

f

w/ ambient delay

w/ bar -----|

12 (12) (12) 9 11 9 11 9 11 9 7 9

slight P.M. -|

Gtrs. 1 & 2

let ring ---|

\*w/ vol. knob rolled back

Gtr. 3

3

8va

P.M. -----|

w/ bar

w/ bar

w/ bar

4 6 8 9 11 7 7 (7) 7 18 18 16 18 (18) 16 18 (18) 19 18 16 18 16 16

Gtr. 3

8va

loco

1 4

19 16 18 19 18 16 19 17 16 17 19 17 16 17 16 14 16 17 16 14 16 15 13 15 16 15 13 16 14

Gtrs. 1 & 2

w/ bar

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas., 2 times)

+ - ^ + + + +

Gtr. 3

hold bend

hold bend

w/ bar

slack

+1 +1 +1 +1 +1 +1/2 +1

w/ bar

\*w/ bar

w/ bar

fret out

fret out

+2

-1 1/2

\*Bar pointed toward lower strap button, next 2 meas.

A5

Gtr. 3

10

10

9

10

T

T

T

\*\*T3

T

T3

T

T

T3

T

T3

T

loca

\*\*Tap w/ ring finger.

Gtrs. 1 & 2

7

Harm.

5

5

5

5

5

5

5

5

0

2

0

6

3

5

6

T3

T

T3

T

T

T

T

T

T

P.M.

Harm.

5

5

5

5

5

5

5

5

2

0

0

2

0

F#m11

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. It features a complex melody with many beamed eighth and sixteenth notes, often marked with a "+" sign. Fingering numbers (1-4) are provided for many of the notes. The vocal part is written in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. It features a melody with many beamed eighth and sixteenth notes, often marked with a "+" sign. Fingering numbers (1-4) are provided for many of the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like "let ring" and "P.M.". The guitar part includes a section marked "w/ bar" and another marked "w/ vol. knob at 10". The vocal part includes a section marked "loco".

**Chorus**

B5

Gtr. 3 tacet

A/B

B5

A5/B

How man - y times \_\_\_\_\_ have you said to your - self, \_\_\_\_\_ "Hey, \_\_\_\_\_

Gtr. 2

w/ bar

P.M. --|

P.M. ----|

✓ 2

Gtr. 2

Gtr. 1

P.M. --|

P.M.

P.M. ----|

let ring - |

Gtr. 1 P.M. --|

divisi

4 4 2 2 2 2 2 2 4 2 2 2 4 X X  
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 2 2 2 2 2 2 2 2 2 2 2 2 2 0

Asus2 F#m11 G#5 B5



let ring w/ bar P.M. semi-P.H. P.M. w/ bar P.M. w/ bar slack

let ring w/ bar P.M. 3 w/ bar hold bend +1

loco Fade out let ring w/ bar P.M. semi-P.H. P.M. w/ bar P.M. P.S.

# BAD HORSIE

By Steve Vai

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

**A**

Freely

Slow trot ♩ = 60

\*D5

Gtr. 1 (dist.)

N.C.

-1 1/2

f

w/ reverb

Harm.

rake - - -

-1 1/2

slight P.M. - -

slight P.M. - -

slight P.M. - -

Harm.

rake - - -

-1 1/2

② +2

-1 1/2

slack

\*Chord symbols reflect basic harmony.

N.C.

δva

loco

P.M.

P.M. - - -

P.M. - - -

let ring - - - - -

let ring - - - - -

w/ bar

w/ bar

**B**

Slightly faster ♩ = 64

D5

δva

w/ horse neighing

(Bass & drums)

loco

w/ slide

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P.M. w/o slide P.M. w/ slide P.M.

P.M. w/o slide P.M. w/ slide

w/o slide P.M. w/ wah

D5

F5 G5 D5 15ma loco

semi-P.H. semi-P.H. P.H. \*\*

\*w/ bar +2 1/2

\*Bar pointed toward lower strap button.

\*\*Release & vib. bar simultaneously.





**G**

F5

\*w/ bar -----|

w/ bar -----|

\*Bar pointed toward lower strap button, next 3 meas.

w/ bar + 3 1/2

grad. bend

grad. bend

w/ slide wah off

**H**

D5

P.M.

w/o slide

P.M. -----|

w/ slide

P.M.

P.M.

P.M.

w/o slide

P.M. -----|

w/ slide

P.M.

loco

P.M.

w/o slide

P.M. -----|

w/ slide

P.M.

P.M.



*w/ bar*  
*w/ bar* ---  $\frac{1}{4}$   
*15ma* ---  $\frac{1}{4}$   
*P.H.*  
*grad. bend*  
 $\frac{1}{2}$   
 $\frac{1}{2}$   
 $\frac{1}{2}$

*loco*  
 $\frac{1}{2}$   
 $\frac{1}{2}$   
 $\frac{1}{2}$

$\frac{1}{2}$   
 $\frac{1}{2}$

*8va* ---  
 $\frac{1}{2}$

*8va* ---  
*loco*  
*grad. release*  
*hold bend*  
 $\frac{1}{2}$   
 $\frac{1}{2}$

*15ma* ---  $\frac{1}{4}$   
*loco*  
*15ma* ---  $\frac{1}{4}$   
*loco*  
*15ma* ---  $\frac{1}{4}$   
*loco*  
*15ma* ---  $\frac{1}{4}$   
*loco*  
*15ma* ---  $\frac{1}{4}$   
*loco*  
*P.H.*  
 $\frac{1}{2}$   
 $\frac{1}{2}$   
 $\frac{1}{2}$

First system of guitar tablature. The staff shows a sequence of notes with fingerings 10, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15. Above the staff, there are plus signs and slurs indicating a 7-measure phrase, a 6-measure phrase, and a 12-measure phrase.

Second system of guitar tablature. The staff shows a sequence of notes with fingerings 13, 15, 13, 15, 13, 15, 13, 15, 13, 10, 13, 15, 13, 15, 13, 10, 15, 13, 15, 13, 10, 15, 13, 10, 9, 12, 15. Above the staff, there are plus signs and slurs indicating a 6-measure phrase and a 3-measure phrase.

Third system of guitar tablature. The staff shows a sequence of notes with fingerings 12, 15, 12, 9, 15, 12, 9, 15, 12, 9, 14, 11, 12, 15, 12, 9, 12, 15, 10, 9, 10, 9, 12, 17, 12, 9, 12, 17, 12, 9, 10. Above the staff, there are plus signs and slurs indicating a 7-measure phrase, a 5-measure phrase, and a 3-measure phrase.

\*Tap w/ ring finger.

Fourth system of guitar tablature. The staff shows a sequence of notes with fingerings 9, 12, 17, 12, 9, 12, 17, 12, 10, 9, 10, 12, 18, 12, 10, 9, 11, 17, 11, 9, 11, 9, 17, 12, 10, 17, 12, 17, 12, 10, 12, 17, 12, 10, 8. Above the staff, there are plus signs and slurs indicating a 18-measure phrase and a 5-measure phrase.

Fifth system of guitar tablature. The staff shows a sequence of notes with fingerings 9, 8, 11, 17, 11, 8, 9, 17, 9, 8, 9, 8, 11, 17, 11, 8, 11, 17, 11, 9, 8, 18, 9, 18, 9, 8, 19, 9, 19, 10, 8, 19, 10. Above the staff, there are plus signs and slurs indicating a 5-measure phrase, a 5-measure phrase, and a 7-measure phrase.

Sixth system of guitar tablature. The staff shows a sequence of notes with fingerings 8, 19, 9, 19, 9, 8, 19, 9, 8, 18, 9, 19, 9, 7, 9, 19, 8, 7, 8, 7, 10, 19, 10, 7, 10, 19, 10, 7, 8, 10, 5, 7. Above the staff, there are plus signs and slurs indicating a 3-measure phrase and a 9-measure phrase.

Two systems of guitar tablature. The first system consists of two staves. The top staff shows a melodic line with a '+' sign above each note. The bottom staff shows a fretting pattern with 'T3' and 'T' markings. The second system also consists of two staves with similar notation, including a '3' marking in the bottom staff.

**L**

Gtr. 2: w/ Riff A  
Gtr. 3: w/ Riff B  
Fmaj7sus2

D5

A large section of guitar tablature with multiple systems. It includes various techniques like 'w/ flanger', 'w/ bar', 'let ring', 'w/ slide wah off', 'P.M.', 'w/o slide', 'w/ slide', 'loco', and '8va'. The bottom system includes a '3' marking and '1/2' markings.



10/ 6 5 0 2 3 0 | 0 2 3 0 2 3 2 0

C

8va -----

let ring -----

w/ slide P.M.

D5

loco

w/o slide

w/ slide

w/o slide

N.C.

15ma -----

loco

w/ donkey braying

\*w/ bar & Whammy pedal +6

Harm. +2 1/2

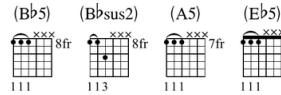
Whammy pedal off

3:2 (3:2)

\*Bar pointed toward lower strap button.

# BUILDING THE CHURCH

By Steve Vai



Gtrs. 3, 4 & 6: Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

**A**

Moderately slow ♩ = 94

D7sus4

Riff A

\*Gtrs. 1 & 2

w/ ambient delay

\*\*

T3 T2 T1 T3 T2 T1 T3 T2 T1 T3 T2 T1 T3 T2 T1 T3 T2

13 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10

\*Gtr. 1 (dist.), played **f**  
Gtr. 2 (clean), played **mf**

\*\* Reach over neck w/ fret hand, hammering 1st & 4th strings w/ middle & index fingers respectively throughout.  
Pick-hand tap symbols: T3 = ring finger, T2 = middle finger, T1 = index finger

End Riff A

T3 T2 T1 T3 T2 T1 T3 T2 T1 T3 T2 T1 T3 T2 T1 T3 T2

13 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10

Gtrs. 1 & 2: w/ Riff A (1 1/2 times)

D7sus4

\*\*\*[E7sus4]

Rhy. Fig. 1

Gtrs. 3 & 4 (dist.)

**mf**

†w/ DigiTech Whammy Pedal

Harm.

w/ wah

P.M. -†

P.M.

wah off

+6

w/ wah

P.H.

1

(4)

2

4

2

5

2

0

†Set for 1 octave up. Place pedal in toe down position and engage for shifted notes only.

\*\*\*Symbols in parentheses represent chord names respective to detuned guitars.  
Symbols above reflect actual sounding chords.

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N.C.



let ring ----- 4

D (E) Ebmaj7add6 (Fmaj7add6)

Ab5 (Bb5) G5 (A5)

\*Gtrs. 5 & 7

let ring - 4

15ma - 7

P.H.

\*Gtr. 7 (dist.), w/ wah & ambient delay, played *mf*

Rhy. Fig. 2

Gtrs. 3 & 4

Gtr. 6 Riff C

Ab5 (Bb5) G5 (A5) Db5 (Eb5)

Gtr. 8 (dist.)

Riff D1

End Riff D1

w/ wah & ambient delay

1 16 (18) 16 15 18 16 15 16 15 18 16 15 16 15 16 16 (16) (16)

**Riff D** *div* **End Riff D**

Gtrs. 5 & 7

1/2 15 (15) 13 16 15 13 16 1 (16) 15 13 15 13 12 13 12 13 15 (15) (15)

Gtrs. 3 & 4 **End Rhy. Fig. 2**

0 8 8 0 8 8 0 8 8 0 8 8 7 7 (7) 1 17

Gtr. 6 **End Riff C**

0 8 8 0 8 8 0 8 0 8 8 7 7 (7) 1

**C**

Gtrs. 6 & 8 tacet

D5 (E5) B $\flat$  (C) F/B $\flat$  (G/C)

Gtrs. 5 & 7 *loco*

wah off hold bend 12 12 13 12 (12) 8 10 10 10 13 13 (13) 13 (13) 17 11

Gtrs. 3 & 4 **Rhy. Fig. 3**

D5 (E5) C (D)

2 2 2 0 2 2 2 5 3 3 3 3 3 4 (4) (4) 2 0

grad. bend

10 10 7 7 15 15 13 13 (13) 3

E♭6  
(F6)

Db  
(Eb)

w/ Sustainer  
w/ bar - - - - -

**End Rhy. Fig. 3**

**Rhy. Fig. 4**

P.M.

P.M.

P.M.

Gtr. 8

Gtr. 7

w/ bar

✓ 18 (18) 16 14 (14) 13 (13) 11 11 13 14 16 18 16 16 (16)

Gtr. 5

End Riff E

w/ bar

✓ 18 (18) 17 15 (15) 13 12 10 12 13 16 17 15 15 (15)

Gtrs. 3 & 4

End Rhy. Fig. 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 1 1 X 0 1 1 X 0 1 0 1 1 0 1 1 X 0 1 1 X 0 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1

Gtrs. 3 & 4; w/ Rhy. Fig. 1

D5 (E5)

Gtr. 8

Gtr. 8 tacet

Fmaj7 (Gmaj7)

\*Gtr. 9 (acous-elec.)

pp w/ ambient delay f

0 1 2 3

\*Backwards gtr.

Gtr. 7

Gtr. 5 divisi

w/ bar (both gtrs.)

15 14 (15) (14) -1

**D**

Gtr. 9 tacet

Dsus2 (Esus2)

E♭maj7add6 (Fmaj7add6)

F5 (G5) E♭5 (F5)

Gtr. 5

f w/ wah Sustainer off 1/2 1/2

P.H. (8va)

12 14 (14) 12 10 12 14 14 (14) 12 15 12 13 (13) 13 15 (15)

Gtr. 7

w/ wah  
Sustainer off

1/2

5 7 (7) 5 3 5 7 7 (7) 5 8

5 8/10 (10) 10/12 (12)

**Rhy. Fig. 5**  
Gtrs. 3 & 4

P.M.

0 2 2 X 0 2 2 X 0 2 0 2 2 0 3 3 X 0 3 3 X 0 5 5 3

Dm9  
(Em9)

Ebmaj7  
(Fmaj7)

G5  
(A5)

F5  
(G5)

sva ----- loco

P.H.

1/2

10 11/14 13 15 16/17 17 (17) 15 13

15 15 w/ bar (15) 1

1/2

7 5/7 5 7 9 (9) 9 9 (9) 7 10

7 10/12 (12) 12/14

**End Rhy. Fig. 5**

P.M.

0 2 2 X 0 2 2 X 0 2 0 2 2 0 3 3 X 0 3 3 0 0 7 (7) 5

Gtrs. 3 & 4: w/ Rhy. Fig. 5

D7  
(E7)

Eb  
(F)

F5  
(G5)

Eb5  
(F5)

sva -----

Gtr. 5

14 17 19 17 19 17 14 17 19 17 15 17 19 17 14 15 14 11 13 11 13 11 13 11 13 11 13 15 13 15 13 15 17 15 17 15 17 15 17 20 18 20 18 20 18 17

Gtr. 7

11 14 17 14 17 14 11 14 17 14 12 15 18 15 12 11 10 8 10 8 10 8 10 8 10 12 10 12 10 12 14 12 14 12 14 17 15 17 15 17 15 14





wah on

1 17 (17) 18 17 1/2 (17) 1/2 (17) (17) 18 17 20 17 20 20 20 (20) 18 20 18

Gtr. 5

wah off

1 12 10 (10) 11 10 1/2 (10) 1/2 (10) (10) 11 10 12 10 13 13 13 (13) 11 13 11

D5 (E5) C (D)

8va

17 18 15 15 17/22 22 20 20 (20) 22 20 18 20 18 20 18 17 18

10 10 7 7 10 15 15 13 13 (13) 15 13 11 13 11 13 11 10 11

D5 (E5) Ebmaj7 (Fmaj7) Eb6 (F6) D5 (E5)

8va

Gtr. 7

hold bend 1 20 20 20 (20) (20) 20 17 17 20 20 20 (20) 18 20 18 17 22 22 22

Gtr. 8

hold bend 1 20 20 20 (20) (20) 17 17 17 20 20 20 (20) 18 20 18 17 22 22

Gtr. 5

hold bend 1 13 10 10 10 13 13 13 (13) 11 13 11 10 15 15 15

To Coda

12 12 (12) (12)

\*Gtrs. 3 & 4: w/ Rhy. Fig. 4

D<sup>b</sup>

(E<sup>b</sup>)

Riff F

8va

w/ wah & Sustainer  
w/ bar

20 (20) 18 (18) 16 (16) 15 (15) 13 16 13 15 13 14 16/18 16 (16) (16) 18 (18)

Riff F1

8va

w/ Sustainer  
w/ bar

21 (21) 20 (20) 18 (18) 16 (16) 14 (14) 13 15 14 16 18 20 1/2 20 1/2 (20)

8va

w/ wah & Sustainer  
P.H. w/ bar

17 (17) 16 (16) 14 (14) 13 (13) 11 (11) 9 12 10 12 13 15/17 15 15 (15)

loco

\*1st 3 measures, omit P.M.

D5

(E5)

N.C.

8va

Gtr. 7

w/ bar

15 (15)

-3 1/2

End Riff F

8va

Gtr. 8

w/ bar

17 (17) (17) (17)

-2

End Riff F1

8va

Gtr. 5

w/ bar

Gtr. 10 (dist.)

divisi w/ wah & ambient delay P.S.

14 (14) (14) -1 -3 1/2

Gtr. 3

let ring w/ wah w/ bar

2 2 4 2 2 (2) (2)

Gtr. 4

w/ wah w/ bar let ring w/ bar

2 2 2 2 2 (2) (2) 2 4 (4)

Gtr. 6

F 0 2 2 0 2 2 0 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2

Gtrs. 3-5, 7 & 8 tacet  
Gtr. 6: w/ Riff B (2 times)

D5  
(E5)

Eb5  
(F5)

F5 Eb5  
(G5) (F5)

Gtr. 10

loco + grad. bend 3 grad. release 6

10 13 15 13 10 15 13 10 13 10 11 13 10 12 13 10 11 (11) 10 12 10 12 10 12 10 8 12 8 8 10 (10)

D5  
(E5)

Eb5  
(F5)

G5  
(A5)

F5  
(G5)

8va

let ring - let ring - let ring - w/ bar - let ring - w/ bar - w/ bar -

3 13 10 8 (8) 13 (13) 15 (13) 15 15 18 15 18 20 17 20 17 20 17 20 (17) (17) (17) (17) (17) 0

① -1/2 ② -1 -1 -1/2 ① -1 ② -2

D5  
(E5)

Eb5  
(F5)

F5  
(G5)

Eb5  
(F5)

8va

15ma loco

3 5:4 3

grad. bend P.H.

D5 (E5) Eb5 (F5) G5 (A5) F5 (G5)

*delta* *delta* *delta*

\*w/ additional delay

Gtr. 6: w/ Riff C

Ab5 (Bb5) G5 (A5)

*delta* *loco*

Ab5 (Bb5) G5 (A5) Db5 (Eb5)

*delta*

\*w/ additional delay

**G**

Gtr. 6: w/ Riff B (2 times)  
Gtr. 10 tacet

D5 (E5)

Gtrs. 1 & 2

T3 T2 T1 T3 T2 T1 T3 T2 T1 T3 T2 T1 T3 T2 T3 T2

Rhy. Fig. 6

Gtrs. 3 & 4

*mp*  
wah off

2  
2  
2

E $\flat$ 5 (F5) F5 (G5) E $\flat$ 5 (F5)

T3 8 T2 T1 8 T3 8 T2 T1 8 T3 8 T2 T1 8 T3 8 T2 T3 8 T2

15 8 15 8 15 8 15 8 15 8 15 8 15 8 15 8 15 8

D5 (E5)

T3 10 T2 T1 10 T3 10 T2 T1 10 T3 10 T2 T1 10 T3 10 T2 T3 10 T2

17 10 17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12

T3 10 T2 T1 10 T3 10 T2 T1 10 T3 10 T2 T1 10 T3 10 T2 T3 10 T2

17 10 17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12

2  
2  
2

E $\flat$ 5 (F5) G5 (A5) F5 (G5)

T3 17 T2 T1 15 T3 13 T2 T1 10 T3 13 T2 T1 15 T3 17 T2 T3 17 T2

20 19 17 18 20 15 19 18 13 20 19 10 18 13 19 18 15 20 19 17 20 19 17

End Rhy. Fig. 6

Gtrs. 3 & 4: w/ Rhy. Fig. 6

D5  
(E5)

Gtrs. 1 & 2

E $\flat$ 5  
(F5)

F5  
(G5)

E $\flat$ 5  
(F5)

D5  
(E5)

E $\flat$ 5  
(F5)

G5  
(A5)

F5  
(G5)

Gtr. 6: w/ Riff C

(B $\flat$ 5)

(B $\flat$ sus2)

(A5)

(Bb5)

(A5) (Eb5) (D) ⑥ 12fr

# ⊕ Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 4  
 Gtr. 5: w/ Riff E  
 Gtrs. 7 & 8: w/ Riffs F & F1  
 Db  
 (Eb)

Gtr. 13 (dist.)

Gtr. 12 (dist.)



*mf* w/ Sustainer  
w/ bar

*mf* w/ Sustainer  
w/ bar

Gtr. 11 (dist.)

24 23 21 (21) 20 18 (18) 16

24 23 21 (21) 20 18 (18) 16 15 16 18 18 18 (18)

**H**

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (1 1/4 times)  
Gtrs. 12 & 13 tacet  
D5  
(E5)

Gtr. 5 tacet

*8va*

Gtr. 11

w/ bar

17 (17) (17) (17) (17) (17)

Gtr. 5

w/ bar

14

*15ma*

Gtr. 11

w/ bar

(17) (17)

Gtr. 11 tacet

Gtr. 14

13 (13) 10 8 10 8 10 7 10

Gtrs. 14 & 15 (dist.)

*f* w/ wah  
grad. bend 1 1/2 P.S. wah off

19

Gtr. 15

13 (13) 10 8 10 8 10 7 10

Gtr. 16 (dist.)

*mf* w/ wah  
grad. bend 1 P.S. wah off

20

*loco*

8 (8) 6 5 6 5 7 5

Gtrs. 3 & 4

wah off +6

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (last meas., 2 times)

\*Scrape pick along strings near bridge. Gtr. 3 only: engage Wahmy pedal, sounding 1 octave higher than written.

\*\*w/ DigiTech Wahmy Pedal set for 1 octave up. Sounds 1 octave higher than written.

Gtr. 14

Gtr. 15 *divisi*

Gtr. 16

w/ wah as filter

wah off

w/ bar (both gtrs.) -- -1

w/ fast gate swell (both gtrs.) -- -1

15 18

-1 1/2

w/ bar

w/ fast gate swell

vib. w/ L.H.

14 (14) (14)

-6 -6

Gtrs. 3 & 4

15ma loco

Harm.

w/ bar

string noise

+6

+2

+6

8vb - - - - -

w/ bar

2 -6

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (last meas., 3 times)

Gtrs. 17-37 tacet

\*Gtrs. 17-22 (dist.)

Gtrs. 14 & 15

*mf*

w/ wah

grad. bend 1 1/2

P.S.

14 13/15

12/14 14

\*Gtrs. 23-25 (dist.)

Gtr. 16

*mf*

8va - - - - -

w/ wah

grad. bend 1

P.S.

12 13 14

10/12 12 12/14

20

\*Gtrs. 32-37 (dist.)

*mf*

14 12  
10/12 10/12

\*One note per guitar; all w/ fast gate swell.

Gtrs. 14-16 tacet

**I**

N.C.

Gtr. 38 (dist.)

*f*

w/ Sustainer, ambient delay & reverb

w/ bar

19 12  
10/12 10/12

*f*

w/ Sustainer, ambient delay & reverb

w/ bar

19 12  
10/12 10/12

*Begin fade*

*f*

w/ Sustainer, ambient delay & reverb

w/ bar

19 12  
10/12 10/12

\*Sustainer set to "Mix" mode; partial harmonics sound till fade.

*Fade out*

*f*

w/ Sustainer, ambient delay & reverb

w/ bar

19 12  
10/12 10/12

w/ bar -----↓

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

(17)↘14 (14) (14)↘12 (12)↗14 (14)↗17 (17) (17) (17) (17)↗14 (14)↗17 (17)↗19 (19) (19)↘17 (17)↗19 (19)↗21 (21)

# DIE TO LIVE

By Steve Vai

**A**

Majestically ♩ = 128

Gtr. 1 (dist.)

*f* w/ ambient delay & reverb  
w/ bridge pickup  
steady gliss.

A Asus2 A Asus2

P.M. P.M. P.M. T.H. let ring - 4

19

A Asus2 A

P.M. P.M. P.M. T.H. P.M. - - - 4 semi-P.H.

**B**

A Asus2 A

P.M. let ring - - - 4 P.M. P.M. T.H. semi-P.H.

A Asus2 A

P.M. let ring - - - 4 P.M. P.M. T.H.

Dmaj7 D<sup>9</sup> Dmaj7

let ring - - - - - 4 P.M. let ring - - - - - 4 T.H. P.H.

15ma - - - 7

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A





Fingerings for the first system of the guitar score. The notation shows various fingerings for the strings, including 1, 12, 10, 10, 10, 10, 9, 7, 9, 0, 0, 0, 0, 3, 2.

Musical notation for the first system, including a treble clef, key signature of two sharps, and a 2/4 time signature. The notation includes a "let ring" instruction and a "F#m11" chord. The bass line shows fingerings 3, 2, 0, 3, 0, 0, 2, 3, 0, 0, 3.

**D**

F/Bb

Musical notation for the second system, including a treble clef, key signature of one flat, and a 3/4 time signature. The notation includes a "w/ neck pickup" instruction and a "w/ bar" instruction. The bass line shows fingerings 6, 8, 8, 10, 10, 12, 12, 13, 15, 10, 13, 15, 15, 15, 15, 13, 15.

Musical notation for the third system, including a treble clef, key signature of one flat, and a 3/4 time signature. The notation includes a "rake" instruction. The bass line shows fingerings 17, 13, 16, 14, 16, 13, 16, 16, 14, 16, 15, 13, 15, 13, 12, 13, 12, 10, 12, 15, 12, 7, 5.

Gm(add9)

C#7b5

Musical notation for the fourth system, including a treble clef, key signature of one flat, and a 3/4 time signature. The notation includes a "3/4" instruction. The bass line shows fingerings 7, 7, 5, 5, 3, 5, 0, 9, 12, 9, 8, 10.

C/D

Musical notation for the fifth system, including a treble clef, key signature of one flat, and a 3/4 time signature. The notation includes a "P.H." instruction and a "loco" instruction. The bass line shows fingerings 10, 10, 12, 6, 5, 0, 0, 4, 5, 7, 0, 5, 7, 7, 9, 0, 7, 9.



~~~~~

~~~~~

10 (10) 12 0 10 12 10 12 10 10 11 12 11 14 17 14 16 14

Esus4

8va ~~~~~

1 1/2

16 16 16 16 16 (16) 17 (17) 16 17 16 14 17 14 14 0 14 0

steady gliss.

loco

E

15 12 15 12 12 14 1/2 (14) 12 14 14 13 14 12 13 (13) 11 14 12 14

w/ bridge pickup

Esus4

15ma ~~~~~

loco

semi-P.H. P.H. semi-P.H. semi-P.H. 1/2 1/2 1/2 1/2

12 (12) 12 11 (11) 11 9 (9) 10 7 7 X 9 (9) 7 9 7 7 10 7 8 11

steady gliss.

E

let ring ~~~~~

Harm. ~~~~~

10 10 12 12 12 (12) 10 12 12 7 7 5 4 3.2 3.2 4 (4) 19

w/ bar

steady gliss.

E

A

Asus2

A

let ring ~~~~~

P.H. P.H. P.H. P.H.

2 2 2 (2) 2 0 0 2 2 2 4 0 2 2 2 2 14 14 3 12 10 10 17 17 (17)

A G/A D/A G/D A/E A

8va ~~~~~

1/2 1/2

loco P.M. T.H. slight P.M. Harm. - 1 P.M. Harm. w/ bar - 1/2 1/2 loco let ring -

A/D Dmaj7 T.H. let ring - T.H. let ring - P.H. 15ma - - -

A Asus2 A w/ bar 2 -4 1/2

Cmaj7 Cadd9 C/F A T.H. Harm. - - - - -

Fmaj7sus2 F A T.H. grad. bend let ring - - - - -

P.S. let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Fmaj7 A Asus4

let ring -----|      let ring -----|      P.M. -----|      □ -----|

13

F#m11      Gsus2

\*let ring -----|      steady gliss.      let ring -----|      rit.      steady gliss.      w/ bar      slack

\*5th string only

**F**

Free time  
Asus2

w/ bar      15ma -----|      loco      P.H.      P.M. -----|      semi-P.H.      P.M. -----|

P.M. -|      w/ bar      let ring -----|      \*\* string noise

\*\*Place R.H. on strings.

By Steve Vai

**Moderately** ♩ = 112  
Em7

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The image shows a page of guitar sheet music for the song "The Sound of Silence" by Simon & Garfunkel. The music is written for guitar and includes various musical notations such as chords (Bm7, Em7, Cmaj7, F, Dm7, Bsus4, B7, E, F#11/E, VII, F#11, A), fret numbers (12, 16, 10, 8, 7, 9, 11, 4, 10, 12, 16), and performance instructions like "let ring", "grad. bend", and "mf". The music is in G major and 4/4 time. The page is divided into systems, with a key signature change to E major indicated by a "B" in a box. The guitar parts are numbered 1 & 2, 3, 4 (clean, w/ phaser) & 5 (acous.).

11 14 (14) 14 11 14 11 9 11 11 12 16

let ring let ring let ring

II

Badd4/A Amaj7 B

16 16 16 16 19 (19) 17 19 19 0

let ring

II

**C**

Gr. 5 tacet

Am7 Bm7

Gr. 1 & 2

Gr. 4

Gr. 3

Em7 Cmaj7

let ring

17 17 17 17 (17) 15 17 17 19 17 (17) 15 15 15 14

let ring

II

17 (17)/19 15 15/17 (17) 12

F

Dm

8va

17 19 19 1/2 (19) 17 17 (17) 20 20 17 19 19 1/2

let ring --

**D**

Bsus4

B7

Em7

8va

19 19 23 23 23 23 24 (24)

loco

Gtr. 1, wah off

8 7 7 0 6 7 5 5 7

XII

w/ bar  
w/ Leslie effect

Gtrs. 1 & 2

8 7 0 6 7 5 3 0 8 7 6 7 5 5 7 0 8 7 5 7 1/2 (7) 5 7

semi-P.H.

Gtr. 3

w/ bar

w/ bar

Gtr. 3 tacet

Gtr. 2

Em7/B F#m7/C# Gmaj7/D

w/ bar

Gtr. 1

w/ bar

Gtr. 6 (dist.)

w/ bar

E

Gtr. 6 tacet  
C#m7

Gtr. 2

w/ bar

Gtr. 1

w/ bar



The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The next measure contains a quarter note G4, a quarter note F#4, and a half note E4. The following measure has a quarter note D4, a quarter note C4, and a half note B3. The melody continues with a quarter note A3, a quarter note G3, and a half note F#3. The final measure of the first system consists of a quarter note E3, a quarter note D3, and a half note C3. The second system contains the second line of the melody, starting with a quarter note B2, a quarter note A2, and a half note G2. The next measure has a quarter note F#2, a quarter note E2, and a half note D2. The melody continues with a quarter note C2, a quarter note B1, and a half note A1. The final measure of the second system consists of a quarter note G1, a quarter note F#1, and a half note E1. The score includes dynamic markings of *mf* (mezzo-forte) and *sf* (sforzando), as well as articulation marks such as slurs and accents. The piece concludes with a final cadence on a whole note C2.

[illegible]

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (3 times)

Gtr. 2

The musical notation for Gtr. 2 consists of a melodic line on a treble clef staff and a rhythmic pattern on a bass staff. The melodic line starts with a sharp sign, followed by a series of eighth notes and quarter notes, with slurs and a '3' indicating a triplet. The rhythmic pattern below it shows a sequence of notes and rests, with a '1/2' indicating a half note and a '16' indicating a 16th note.

Gr. 1

P.H. (15ma)

1/2

4

5

4

3

4

2

2

4

4

5

4

5

4

2

4

(4)

2

4

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in treble clef with a key signature of three sharps (F#, C#, G#). The first measure of the first system is marked 'slight P.M.' and the first measure of the second system is marked 'slight P.M.'. The second measure of the second system is marked 'slight P.M. -|'. The bass line is written in a simplified notation on a five-line staff, using numbers 1-5 and 'X' to represent fingerings and notes. The first measure of the first system has a '5' above the staff, and the first measure of the second system has a '5' above the staff. The second measure of the second system has an 'X' above the staff.

Gtr. 1

G#m7

\*w/ delay w/ bar

1/2

1

4 7 4 7

4 7 4 4 4 7 6 6 (6) 4 6 0 6 4

\*Set for quarter-note regeneration.

Gtr. 2

mf

delay & phaser off

slight P.M.

slight P.M. -- 1

1/2

4 4 4 4

4 5 6 2 2 4 4 4 5 6 2 4 2

Gtrs. 3 & 4

Rhy. Fig. 2

II

End Rhy. Fig. 2

Gtrs. 3 & 4; w/ Rhy. Fig. 2 (3 times)

Gtr. 1

(4) 5 8 7 9 12 9 11 9 11 (11) 8 11 11 11 8 11 11 11 8 11 11 11 8 11 11 13 11

Gtr. 2

P.H. (8va)

1/2

P.H. (8va)

4 4 4 4

4 5 6 2 2 4 4 4 2 4 (4) 2 4

8va

(11) (11) 11 18 16 19 19 18 18 18 18 18 18 (18) 18

3 3 3

4 4 4 4

4 5 6 2 2 4 4 4 5 6 2 4 2

G#5

F#5

8va

let ring 4

1 3

1 1/2

1

P.M.

**F**

E

Gtr. 1

Gtr. 2

*f*  
w/ delay

Gtrs. 4, 5 & \*7  
let ring throughout

\*Elec. sitar, played *mp*  
F#11/E

loco

tr

tr

Emaj7

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major (one sharp) and 3/4 time. The melody starts with a half note G, followed by a quarter rest, then a quarter note A. The second system continues the melody with a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The third system shows the melody continuing with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The accompaniment is shown in the lower staves, featuring a bass line with notes G, B, D, F#, A, and G, and a treble line with notes G, B, D, F#, A, and G. The score is written for a single melodic line and a single accompaniment line.

F#11

12 14 16 (16) 14 12 16 (16) 12 14 16 14 12 15 13 15 13 11 10/11 11/13 (13)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a half note G4, followed by a half note A4, and then a half note B4. A long, sweeping slur covers the entire first system, extending over the second system. The second system continues the melody with a half note C5, followed by a half note B4, and then a half note A4. The second system also includes a bass clef and a key signature of three sharps. The bass line begins with a half note G3, followed by a half note F3, and then a half note E3. The second system of the bass line continues with a half note D3, followed by a half note C3, and then a half note B2. The score is marked with a '1' in the first system and a '2' in the second system, indicating the first and second endings. The first ending is marked with a '1' and the second ending with a '2'. The score is written in a simple, clear style, suitable for a children's songbook.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a single note with a long, sweeping melisma line extending across the bar. The lower staff is in treble clef with the same key signature and contains a melody with various ornaments, including a mordent and a trill, and is marked with a '3' indicating a triplet. The second system also consists of two staves. The upper staff continues the melody with a trill and a triplet. The lower staff contains the lyrics 'The Rose Tree' and is marked with a '3' indicating a triplet. The lyrics are: 'The Rose Tree'.

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a double bar line and a 'II' marking. The lower staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a double bar line and a 'II' marking. The two staves are connected by a brace. The music is written in a simple, melodic style. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff has a bass clef and a key signature of three sharps (F#, C#, G#). The music is written in a simple, melodic style. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff has a bass clef and a key signature of three sharps (F#, C#, G#). The music is written in a simple, melodic style.

$$\mathbf{B}/\mathbf{A}$$

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a quarter rest, followed by a sixteenth rest, and then a series of eighth notes. The first group of six eighth notes is beamed together and marked with a '6'. This is followed by a group of three eighth notes marked with a '3', then another group of three eighth notes marked with a '3', and finally a group of six eighth notes marked with a '6'. The staff ends with a wavy line and a star symbol.

17 16/17\16 14 17 14 17 16/17\16 14 16 (16) 14 16 14 16/18 16 (16)/18\16 (16)\14

Amaj7

*p* ③

*mp*

Gtrs. 4 & 7 tacet

B

*δva*

*loco*

⑤

P.H. (*δva*)

II

Gtr. 5

**G**

Gtr. 5 tacet  
N.C.

Gtr. 2

Gtrs. 1 & 2

Gtr. 1 *divisi*

delay off w/ pan sweep

\*w/ bar

9

\*Bar pointed toward lower strap button, next 8 meas.

Gtr. 5

Gtr. 4 **Riff A** **End Riff A**

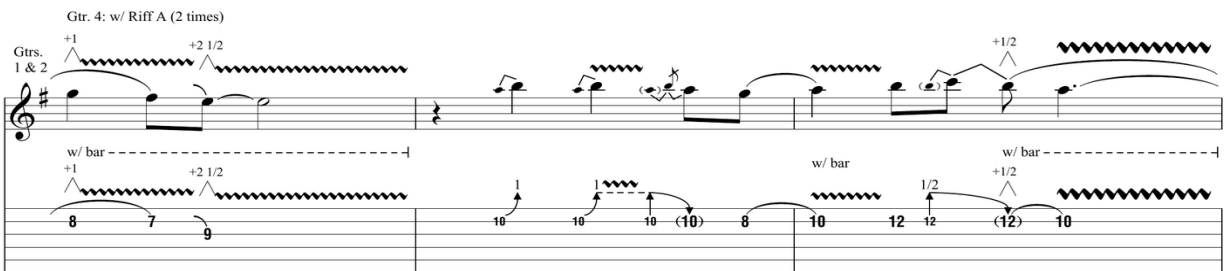


Gtr. 4: w/ Riff A (2 times)

Gtrs. 1 & 2

w/ bar

8 7 9 10 10 10 (10) 8 10 12 12 (12) 10



Gtrs. 1 & 2

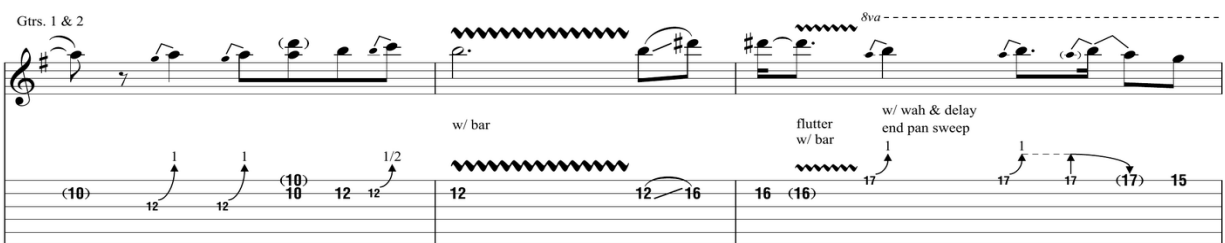
8va

w/ bar

flutter w/ bar

w/ wah & delay end pan sweep

(10) 12 12 (10) 10 12 12 12 12 16 16 (16) 17 17 17 (17) 15



Gtr. 4

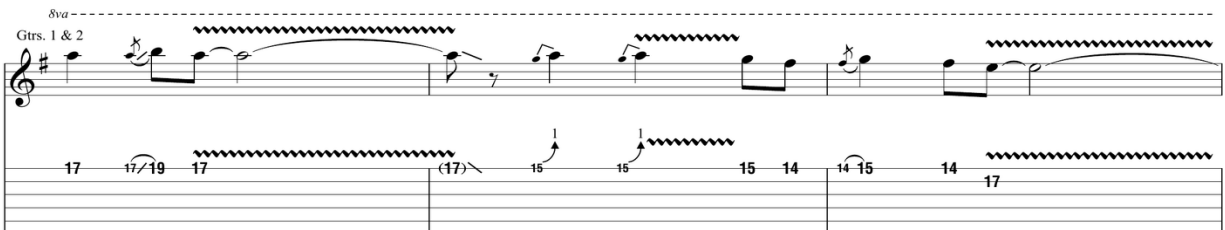
Am7 Bm7 Em7



Gtrs. 1 & 2

8va

17 17/19 17 (17) 15 15 15 14 14 15 14 17



Gtr. 3

Leslie effect off



Rhy. Fig. 3

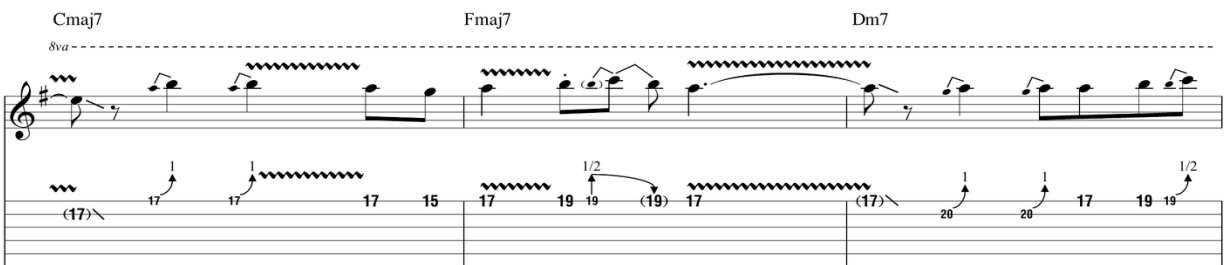
Gtrs. 4 & 5



Cmaj7 Fmaj7 Dm7

8va

17 17 17 15 17 19 19 (19) 17 (17) 20 20 17 19 19



let ring  $\downarrow$  let ring  $\downarrow$

⑥

Bsus4 B7

$\delta va$

19 19 23 23 23 23 24

End Rhy. Fig. 3

**H**

Gtrs. 4 & 5: w/ Rhy. Fig. 3 (till fade)

Am7 Bm7

Gtr. 2  $\delta va$   $\downarrow$  loco

wah off

24 15 12 15 12 12 15 (15) (15) 12 15 12 15 12 15 12 14 (14) 12 14 12

Gtr. 1  $\delta va$   $\downarrow$  wah off

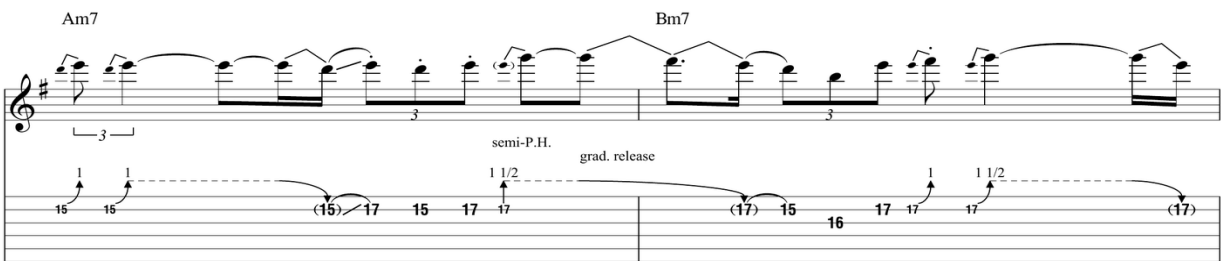
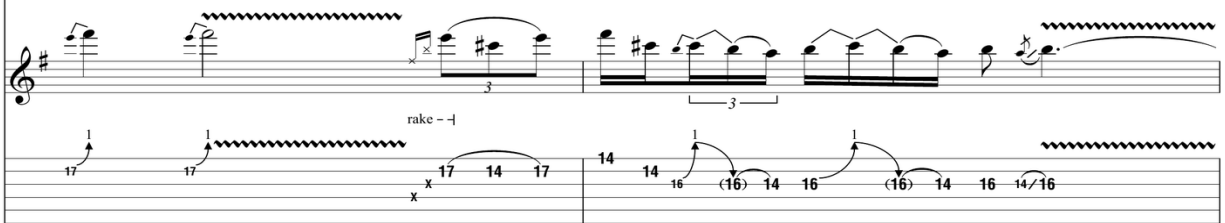
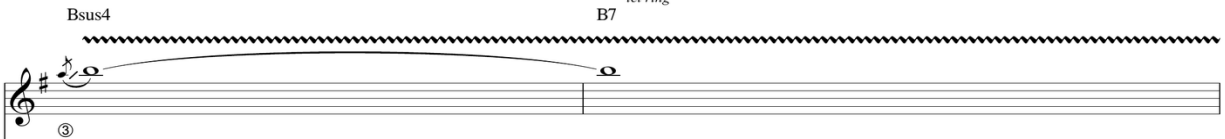
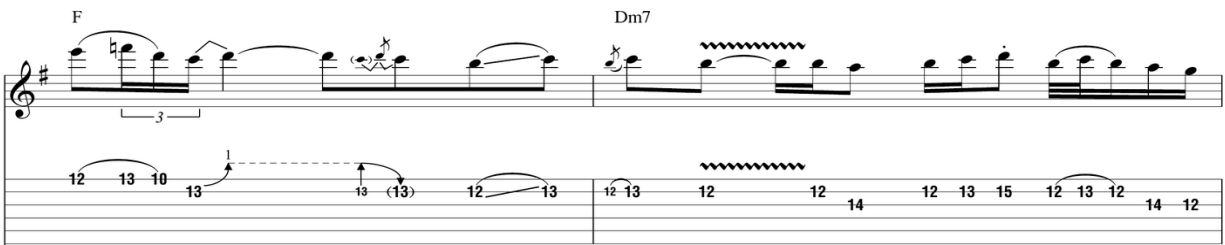
Gtr. 3

Em7 Cmaj7

③

loco  $\delta va$

15 15 12 15 12 14 1/2 (14) 12 14 16 16 15 14 17 17 3/4 17 (17) 15 17





Em7 Cmaj7

②

Fmaj7 Dm7

let ring - - - - -

③

let ring - - - - -

Bsus4 B7

\*Tap w/ ring finger.

Am7 Bm7

8va

musical score for guitar, featuring multiple systems of notation including treble and bass staves, fret numbers, and performance instructions.

Key performance instructions and markings include:

- rake -l*
- semi-P.H.*
- 15ma*
- P.H.*
- let ring*
- Em7*
- Cmaj7*
- Fmaj7*
- Dm7*
- loco*
- 3* (triplets)
- 1/2* (half notes)
- 2* (fingerings)
- 19*, *17*, *20*, *15*, *12*, *13*, *10*, *9* (fret numbers)
- 6* (fret number)

6 3 3 3

9 12 10 8 10 12 9 10 12 9 10 12 9 12 9 10 12 10 12 10 12 10 12 10

8va - - - -

①

Bsus4

②

8va - - - -

6 3

12 17 12 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12 17 12 16 17 12 16 12

B7

8va - - - -

loco

6 6

17 12 16 12 17 17 12 17 12 16 12 17 12 16 12 16 1/2 (16) 1/2 (16) 14 16 14 16

Am7 Bm7

12 1/2 12 1/2 12 1 12 1 12 1/2 12 1/2 12 1/2 12

[illegible]

musical staff with notes and fret numbers: 14, 16, 17, 17, 14, 16, 17, 19, 21, 1 1/2, grad. release, (21), 19

musical staff with notes and fret numbers: 14, 16, 17, 17, 14, 16, 17, 19, 21, 1 1/2, grad. release, (21), 19

musical staff with notes and fret numbers: 14, 16, 17, 17, 14, 16, 17, 19, 21, 1 1/2, grad. release, (21), 19

musical staff with notes and fret numbers: 14, 16, 17, 17, 14, 16, 17, 19, 21, 1 1/2, grad. release, (21), 19

musical staff with notes and fret numbers: 14, 16, 17, 17, 14, 16, 17, 19, 21, 1 1/2, grad. release, (21), 19

musical staff with notes and fret numbers: 14, 16, 17, 17, 14, 16, 17, 19, 21, 1 1/2, grad. release, (21), 19

musical staff with notes and fret numbers: 14, 16, 17, 17, 14, 16, 17, 19, 21, 1 1/2, grad. release, (21), 19

musical staff with notes and fret numbers: 14, 16, 17, 17, 14, 16, 17, 19, 21, 1 1/2, grad. release, (21), 19

Bsus4

B7

Am7  
 8va -  
 loco  
 grad. release  
 w/ bar

Bm7

Fade out



# EUGENE'S TRICK BAG

## from the Motion Picture CROSSROADS

By William Kanengiser and Steve Vai

**A**

Fast ♩ = 184

N.C.(Am)

Gtr. 1 (slight dist.)

*f*

T  
A  
B

2 4 2 5 2 4 2 5 2 4 2 5 2 4 2 5 2

4 2 5 2 4 2 5 2 4 2 5 2 4 2 5 2 4 2 5 2 4 2 5 2

*rit.*

4 2 5 2 4 2 5 2 4 2 5 2 4 2 5 2

**B**

Moderately ♩ = 135

Am

E7

*mf*

5 8 7 7 10 9 10 8 12 8 10 9 10 7 7 8

A7

Dm

5 4 7 5 7 6 9 8 10 8 9 6 7 5 7 4

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MUSIC CORP.

A tempo



G<sup>#</sup>7 Am E

*poco rit.* *rit.* P.M. -----|

7 10 8 11 9 7 10 8 9 12 9 10 7 9 11 8 10 5 7 8 7 10 7 9 10 9 10 12 8 16 (16)

**C**

Faster ♩ = 146  
N.C.(Am)

*f*  
w/ dist.

14 13 17 13 16 15 17 15 13 17 15 13 17 15 13 16 14 13 17 13 16 15 17 15 13 17 15 13 17 15 13 16

(A) (Dm) (G7) (C)

14 14 17 14 17 15 13 17 14 15 19 17 15 18 17 15 17 16 15 16 18 17 15 16 17 17 15 18 17 15 17 16

(F) (G<sup>#</sup>7) (Am) (E)

15 14 17 14 18 17 15 17 13 16 18 15 17 14 17 16 17 16 17 15 14 15 14 12 14 12 10 12 10 9 10 9

(E) (B/E) (D/E) (A/E) (E) (B/E) (D/E) (A/E)

7 9 7 5 4 5 7 4 5 0 7 4 5 0 7 4 5 0 7 4 5 0 7 4 5 0 7 4 5 0 7 4 5 0

7 4 5 0 14 11 12 0 17 14 15 0 12 9 10 0 7 4 5 0 14 11 12 0 17 14 15 0 12 9 10 0

(E) (D/E) (E) (D/E)

19 16 17 0 7 4 5 0 17 14 15 0 5 2 3 0 19 16 17 0 7 4 5 0 17 14 15 0 5 2 3 0

(Em7) (F/E) (Em7) (F/E)

Gtr. 1 *8va* *loco* *8va* *loco* *8va* *loco* *8va* *loco*

22 19 20 0 10 7 8 0 20 17 18 0 8 5 6 0 22 19 20 0 10 7 8 0 20 17 18 0 8 5 6 0

Gtr. 2 (dist.) *8va* *f* 12

Gtr. 1 tacet (G#7)

Gtr. 2 *8va* *loco*

22 19 21 18 19 21 18 19 21 18 19 16 18 19 16 18 19 16 18 15 16 18 15 17 18 15 17 14 15 17 14 16

Freely A5 E5

*rit.* *P.M.* *8va* *N.C.* *P.M.*

17 (17) 0 0 0 7 2 5 6 9 9 0 22

Faster ♩ = 174

A tempo  
Slower ♩ = 80  
A

Gtr. 3 (dist.) *8va* *f*



14 13 17 13 16 15 17 15 13 17 15 13 16 14 13 17 13 16 15 17 15 13 17 15 13 16

(A) (Dm) (G7) (C)

14 14 17 14 17 15 13 17 14 15 19 17 15 18 17 15 17 16 15 16 18 17 15 16 17 17 15 18 17 15 17 16

A tempo

(F) (G#°7) (Am)

rit. poco rit.

15 14 17 14 18 17 15 17 15 14 15 14 17 14 18 17 15 17 13 16 18 15 17 14 16

Slower ♩ = 132

(E)

\*Harm.

\*2nd str. only

17 16 17 15 14 15 14 12 14 14 12 10 12 10 12 10 9 10 9 10 9 7 9 7 5 7 4

Slightly faster ♩ = 137

(B/E) (D/E) (A/E) (E) N.C.

poco rit. Harm.

7 4 5 0 7 4 5 0 7 4 5 0 7 4 5 0 7 4 5 0 7 4 5 0 7 4 5 0 7 4 5 0 14 11 12 0 0 17 14 15 0 12 9 10 0 7 4 5 0 15 11 13 0 17 17 13 15 0 12 X 9 9 11 12

Faster ♩ = 148

8va----- loco

1 1 1 3

\*Pull string off edge of fretboard.

### A tempo

\*\*Press pick against string.

### Free time

w/ slide fdbk.

\*\*\*Microphonic feedback, not caused by string vibration.

†Guitar is dropped to floor.

w/ slide fdbk.

# FOR THE LOVE OF GOD

By Steve Vai

A

Moderately ♩ = 98  
Half-time feel

Em(add9) Fmaj7#11

Gtr. 1 (dist.) (7-str.)

*f* *slight vib.* *slight vib.*

\*w/ delay  
w/ neck pickup

T 7 10 10 12 (12) 17 15 12 12 14 16 15 10

A

B

\*Stereo delay set for quarter-note triplet & half-note triplet regeneration.

\*\*Gtr. 2 (elec. sitar)

Rhy. Fig. 1

*mf* *let ring throughout*

T 0 2 4 0 0 0 4 0 2 4 0 0 0 0 0 1 3 3 2 0 0 0 2

A

B

\*\*Doubled throughout

Em(add9) Am(add9)

*slight vib.* *slight vib.*

T (10) (10) 7 10 10 12 (12) 17 15 12 12 14 16 15 10

A

B

T 0 2 4 0 0 0 4 0 2 4 0 0 0 0 0 5 7 9 5 5 5 9

A

B

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Em(add9)

Cmaj7

slight vib. slight vib.

(10) 9 7 10 10/12 (12) 17 15 12 12 14/16 15 10

5 7 9 5 5 5 5 0 2 4 0 0 0 4 0 2 4 0 0 0 0 3 2 0 0 0 0 2

Fmaj7#11

slight vib.

(10) 17 15 12 12 14/16 16 16 14 14 (14) 5 8 7 9 7

3 2 0 0 0 0 2 1 3 3 2 0 0 0 2 1 3 3 2 0 0 0 2

**B**

Gtr. 2: w/ Rhy. Fig. 1 (1st 14 meas.) Gtr. 4 tacet  
Gtr. 3 tacet

Em(add9)

Gtr. 1

slight vib.

w/ bridge pickup

7 9 (9) (9) 7 10 10 (10) 15 (15) 12 12

Gtr. 3 (clean) Fill 1 H12 mp H7

Gtr. 4 (clean) divisi Fill 2

End Fill 1 mf

End Fill 2

Gtr. 2

End Rhy. Fig. 1

Fmaj7#11 Em(add9)

0 2 4 0 0 0 4 0 2 4 0 0

Gtr. 1

First system of guitar tablature. It includes a triplet of frets 14, 15, and 10. Techniques include 'rake - 1' and 'grad. release'. Fret numbers include 14, 15, 10, (10), (10), 7, 9, 10, x, 10, (10), (10), 15, (15), (15), 15, 12, 12.

Am(add9) Em(add9)

Second system of guitar tablature. It includes notes for Am(add9) and Em(add9). Techniques include 'w/ bar', 'P.H. grad. bend', and 'loco'. Fret numbers include 14, 15, 10, (10), 15, 10, 14, 14, (14), 12, 14, 15, (15), 12, 12.

Gtr. 4

Guitar 4 part with a long sustained note.

Gtr. 4 tacet Cmaj7 Fmaj7#11

Third system of guitar tablature. It includes notes for Cmaj7 and Fmaj7#11. Techniques include '1.5ma', 'loco', 'P.H.', and 'grad. release'. Fret numbers include 14, 15, 10, 10, (10), 15, 15, 12, 12, 14, 14, 14, (14), 14, 14, 14, (14), 5, 8, 7, 9, 7.

Gtr. 3: w/ Fill 1 Em(add9) G

Fourth system of guitar tablature. It includes notes for Em(add9) and G. Techniques include 'rake', 'w/ neck pickup', and 'w/ bar'. Fret numbers include 7, 9, x, x, x, 0, 2, 7, 0, 0, 3, 15, 15, 12, 12, 10, 10, 8, 8, 12.

Gtr. 2 Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 2

Guitar 2 part with rhythmic fills. Fret numbers include 0, 2, 4, 0, 0, 0, 4, 0, 2, 4, 0, 0, 0, 0, 0, 0, 3, 5, 5, 4, 3, 3, 3, 4.

Fmaj7sus2

Fifth system of guitar tablature. It includes notes for Fmaj7sus2. Techniques include 'w/ bar'. Fret numbers include -1, -1, -1/2, -1, -1, -1/2.



12\5 (5)\3 3 (3)\15 (15)\12 (12)\10 10 8 8\12 7\9 7\9 7 10\15

Th.

5 5 3 5 5 4 3 3 1 3 3 0 1 0 1 0 3 3 1 3 3 0 1 0

Em Dsus2

15\12 10\10\12 10\8 12 10\8 12 (12)\17\9 7 7\9 (9)\7 7

0 2 2 0 0 0 0 0 2 2 0 2 2 0 0 5 7 7 5 0

D G

w/ bar

(7) (7) 15 (15) 15\17\15 15\17\15 12 13 12\10 8

-1 1/2

3 0 2 3 2 4 5 4 3 5 5 4 3 3 4 5 5 3 5 5 4 3 3

Fmaj7sus2

rake -- 4

13\12 10\10\12 12\8 8 8 (8) 17 (17) 14 15 14\11 (11)\12

8va loco tr

w/ bar w/ bar

-1 1/2

Dsus2

8va-----

loco

w/ bar

fret out

w/ bridge pickup w/ bar

End Rhy. Fig. 2

**D**

Gtr. 2: w/ Rhy. Fig. 1  
Em(add9)

Gtr. 1

15ma-----

loco

P.H.-----

Fmaj7#11

w/ bar

Em(add9)

w/ bar + 1 1/2

w/ bar + 1 1/2

let ring-----

Am(add9)

Gtr. 3: w/ Fill 1

Em(add9)

w/ bar

Cmaj7

Gtr. 6 tacet

Gtr. 1

grad. release

grad. release

15 12 15 12 15 14 (14) 12 14 12 14 12 10 (10) (10) 17 10 8 9 10 8 (8)

Gtr. 5 (clean)

*mp*

Gtr. 6 (clean)

*mp*

### Fmaj7#11

Gtr. 1

P.H.

P.H.

8 9 10 8 (8) 8 10 12 10 12 10 12 10 (10) 8 9 10 8 10 (10) 17 8 7 9 7 8 7 5 7 5

Gtr. 5

### Gtr. 5 tacet Em(add9)

### Gtr. 4: w/ Fill 2

Gtr. 1

w/ bar

7 9 7 9 7 5 7 5 7 (7) 0 x 10 0 (3) -6

### E

### Gtr. 2: w/ Rhy. Fig. 1 Em(add9)

### Fmaj7#11

Gtr. 1

grad. bend 1 1/2

17 17 17 17 (17) 17 (17) 15 19 19 (19) 17 20 20

### Gtrs. 7 & 8 (dist.) Rhy. Fig. 3

*m*

rr

Em(add9)

8va

loco

w/ bar

(20)

15 15 20

19 (19)

19 17 15

15 17 17 (17)

(17) 15 12

Am(add9)

Em(add9)

w/ bar

12 (12) 15 (15)

(15) 12 12

14 (14)

12 15

12 14 15 17 19 19 22

22 (22)

-1/2

-1

V

Cmaj7

8va

vib. w/ bar

w/ bar

17 (17) 15

17 (17) (17) (17) (17) (17) 15

17 15 17 (17) 15 17 (17) 15 17

III

End Rhy. Fig. 3

Fmaj7#11

8va

loco

w/ bar

\*w/ bar

\*\*

string noise

string noise

15 12 14 12 (12)

14 12

14 (14) (14) (14) 12 (12)

14 12 14 16

0 (0) (0) (0) (0) (0)

0 (0) (0) (0) (0) (0)

\*Strike bar w/ edge of hand, causing slight flutter.

\*\*Open strings sound from bar use.

[illegible]

\*\*\*Gtrs. 7 & 8: w/ Rhy. Fig. 3

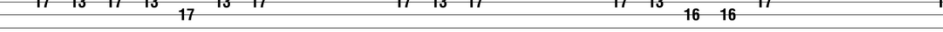
Gtr. 1 *8va*

The musical score for guitar 1 features a melodic line in treble clef with a key signature of one sharp (F#). The melody consists of several eighth-note triplets, some of which are beamed together. The first triplet is marked with a '3' and a '17' below it. The second triplet is marked with a '9' and a '9' below it. The third triplet is marked with a '9' and a '18' below it. The fretboard diagram below the staff shows the fret numbers for each note: 14, 19, 14, 19, 14, 19, 14, 19, 14, 19, 15, 19, 15, 19, 19, 14, 19, 14, 19, 14, 19, 14, 19, 14, 19, 15, 19, 15.

8va

18 19 14 19 14 19 14 17 14 19 14 17 15 17 14 19 14 17 15 17 19 14 17 17 15 8 10 17

8va -



13 19 13 17 13 17 13 17 13 19 13 17 13 17 13 19 13 17 13 16 16 17 13 19 0 0 13 10 12 22

Em(add9)

8va

22 17 20 17 20 17 19 17 20 17 20 17 22 17 20 17 20 17 19 17 20 20 17 22 17 20 17 20 17 19 17 17

Detailed description: This block contains the first system of a guitar exercise for the Em(add9) chord. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes on the first string, with some notes beamed together. Below the staff, a sequence of fret numbers is provided: 22, 17, 20, 17, 20, 17, 19, 17, 20, 17, 20, 17, 22, 17, 20, 17, 20, 17, 19, 17, 20, 20, 17, 22, 17, 20, 17, 20, 17, 19, 17, 17.

8va

22 17 20 17 20 17 19 17 20 17 20 17 19 16 19 16 19 16 19 17 19 17 19 16 19 16 16 20 17

Detailed description: This block contains the second system of the guitar exercise. It continues the sequence of eighth notes on the first string. Below the staff, the fret numbers are: 22, 17, 20, 17, 20, 17, 19, 17, 20, 17, 20, 17, 19, 16, 19, 16, 19, 16, 19, 17, 19, 17, 19, 16, 19, 16, 16, 20, 17.

Am(add9)

8va

22 17 20 17 20 17 22 17 20 17 20 17 22 17 20 17 20 17 22 17 20 17 20 17 22 17

Detailed description: This block contains the first system of a guitar exercise for the Am(add9) chord. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes on the first string, with some notes beamed together. Below the staff, a sequence of fret numbers is provided: 22, 17, 20, 17, 20, 17, 22, 17, 20, 17, 20, 17, 22, 17, 20, 17, 20, 17, 22, 17, 20, 17, 20, 17, 22, 17.

8va

20 (20) 17 20 17 20 (20) 17 20 17 20 (20) 17 20 17 20 (20) 17

w/ bar +1 flutter

Detailed description: This block contains the second system of the guitar exercise. It continues the sequence of eighth notes on the first string. Below the staff, the fret numbers are: 20, (20), 17, 20, 17, 20, (20), 17, 20, 17, 20, (20), 17, 20, 17, 20, (20), 17. The notation includes wavy lines indicating a 'flutter' effect, and a 'w/ bar +1 flutter' instruction is present.

Em(add9)

8va

loco

22 15 12 15 12 14 12 14 12 15 12 15 12 14 12 14 12 12 9 7 9 7 5 7 5 (5)

Detailed description: This block contains the third system of the guitar exercise. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes on the first string, with some notes beamed together. Below the staff, a sequence of fret numbers is provided: 22, 15, 12, 15, 12, 14, 12, 14, 12, 15, 12, 15, 12, 14, 12, 14, 12, 12, 9, 7, 9, 7, 5, 7, 5, (5). The notation includes wavy lines indicating a 'loco' effect, and a 'loco' instruction is present.

Cmaj7

Detailed description: This block contains the first system of a guitar exercise for the Cmaj7 chord. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes on the first string, with some notes beamed together.

15

12 13 12 15 12 15 14 15 12 14 12 15 12 15 14 12 14 15 12 14 12 15 12 15 14 12 14 15 12 14 12

Gtr. 1

15 12 15 12 13 12 15 12 14 1 (14) 15 12 14 12 15 12 15 14 14 (14) 12 15 13 12 15 12

Gtrs. 8 & 9

Fmaj7#11

14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 15 14

Gtr. 1

14 (14) 12 15 14 (14) 12 14 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12

15ma

Gtr. 9 (clean)

① *mf* steady gliss. next 3 meas. w/ slide w/ heavy delay

Gtrs. 7 & 8

Gtr. 2: w/ Rhy. Fill 1

Em(add9)

15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 14 (14) 12 15 X X X

15ma

**G**

Gtr. 2: w/ Rhy. Fig. 2  
Gtr. 10 tacet  
G

w/ bar

15 (15)

+1/2

rake

let ring

sim.

15ma

III

steady gliss.

Fmaj7sus2

Gtr. 1

P.M.

Gtrs. 8 & 9

P.M.

Em

P.M.

Dsus2

8va



Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with triplets. Below the staff, a series of fret numbers (22, 19, 20, 21, 19, 20, 8, 9, 8, 7, 10, 22, 19, 20, 21, 20, 8, 9, 8, 7, 10, 22, 19, 20, 21, 20, 8, 9, 8, 7, 10) are written, corresponding to the notes. Above the staff, there are markings: "V" with a dashed line, a square symbol with a dashed line, and "sim.".

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains a single note (D4) with a long sustain line. Above the staff, there is a marking: "V".

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with triplets. Above the staff, there are markings: "8va" with a dashed line, "D", "loco", and "G". Below the staff, a series of fret numbers (22, 19, 20, 21, 19, 20, 15, 16, 15, 14, 17, 10, 7, 8, 9, 7, 9, 4, 2, 4, 2, 4) are written, corresponding to the notes.

Musical notation system 4: Treble clef, key signature of one sharp (F#). The staff contains a single note (D4) with a long sustain line. Above the staff, there is a marking: "G".

Musical notation system 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with triplets. Above the staff, there is a marking: "Fmaj7sus2". Below the staff, a series of fret numbers (10, 7, 10, 8, 7, 8, 7, 9, 7, 6, 7, 6, 7, 9, 4) are written, corresponding to the notes. Above the staff, there is a marking: "w/ bar" with a dashed line. Below the staff, there is a marking: "-2 1/2".

Musical notation system 6: Treble clef, key signature of one sharp (F#). The staff contains a single note (D4) with a long sustain line. Above the staff, there is a marking: "Fmaj7sus2".

Musical notation system 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with triplets. Above the staff, there are markings: "Em", "8va" with a dashed line, "loco", and "grad. bend". Below the staff, a series of fret numbers (15, 16, 15, 12, 15, 14, 12, 11, 12, 12, 14, 12, 10, 12, 5, 3, 3) are written, corresponding to the notes. Above the staff, there is a marking: "string noise".

Musical notation system 8: Treble clef, key signature of one sharp (F#). The staff contains a single note (D4) with a long sustain line. Above the staff, there is a marking: "Em".

Musical notation system 9: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with triplets. Above the staff, there is a marking: "Dsus2". Below the staff, a series of fret numbers (15, 15) are written, corresponding to the notes.

wah off  
w/ neck pickup  
P.M. -----

15 14 12 14 15 12 14 15 14 12 15 14 12 14 15 12 14 15 14 15 17 14 17 15 14 15 17 14

V

P.M. -----

15 17 14 15 17 14 16 17 16 14 17 15 14 15 17 14 16 17 14 16 17 14 16 17 16 17 19 19/21 21 20 22

H

Gtr. 2: w/ Rhy. Fig. 1 (1st 14 meas.)

Em(add9)

Fmaj7#11

Em(add9)

Fmaj7#11

δva

w/ bridge pickup

w/ wah

w/ bar

VII

VIII

Em(add9)

δva

loco

δva

loco

δva

w/ bar

w/ bar

VII

VIII

Am(add9)

Em(add9)

δva

loco

δva

loco

δva

w/ bar

w/ bar

Harm. -

+2 1/2

12 14 15

0 4 4 (4)

V

Cmaj7

8va

w/ bar

rake

w/ bar

w/ bar +1/2

22 22 22 (22)

22 (22) 19 20 17 17 17 17 17 (17) 17 15 15

-1/2

Fmaj7#11

8va

6 steady gliss.

15 (17) (15) 12 (15) 15 12 (15) 15 (17) 15 (17) 17 (19) 19 (22) 22 (24)

Em(add9)

8va

Gtr. 1

w/ bar

1/2

24 22 22 22 17 17 19 19 15 15 17 17 14 14 15 15 12 12 14 14 10 10 12 12 9 9 10 10

Gtr. 2

Gtr. 8

Gtr. 9

I

Gtr. 2 tacet

Em(add9)

Gtr. 1 *8va*

w/ bar 3 w/ bar 3

Gtr. 8

Gtr. 9

Gtr. 8 tacet

Free time  
Gtr. 9 tacet  
N.C.(Em)

Gtr. 1 *8va*

w/ bar w/ bar

Gtr. 9

Gtr. 1 *8va*

w/ bar w/ bar w/ bar w/ bar

Gtr. 1 *8va*

w/ bar

+1 1/2 +1

-2 1/2

The musical notation for 'The Great Wall of China' is presented in two systems. The first system shows a melodic line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The melody is marked with '8va' (octave up) and 'loco' (loco). Below the staff, there are rhythmic markings: '+ o + o + o + o' and '+ o + o + o + o'. The second system shows a melodic line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The melody is marked with '8va' (octave up) and 'loco'. Below the staff, there are rhythmic markings: '+ o + o + o + o' and '+ o + o + o + o'. The notation includes various musical symbols such as notes, rests, and accidentals.

# GRAVITY STORM

By Steve Vai

Tune down 1 step:  
(low to high) D-G-C-F-A-D

**A**

Moderately  $\text{♩} = 102$

N.C.(Am7)

Gtr. 1 (dist.)

*f*

TAB

grad. release

P.H. (15ma)

grad. release

15ma-----loco

P.H.

grad. release

grad. release

grad. release

The musical score is written for guitar in 4/4 time, with a tempo of 102 beats per minute. It is in a key of D major (tuned down one step from standard). The score is divided into four systems. The first system starts with a guitar part (Gtr. 1) marked 'dist.' and 'f' (forte). The guitar part features a series of chords and a melodic line with triplets. The tablature (TAB) part shows the fretting for the guitar, with a 'N.C.(Am7)' (Natural Chord, A minor 7) indicated. The second system continues the guitar and TAB parts, with a 'grad. release' (gradual release) marking. The third system includes a 'P.H. (15ma)' (Pitch Bend, 15th fret) marking. The fourth system concludes the piece with a 'grad. release' marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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grad. release

semi-P.H.

grad. release

semi-P.H.

let ring - 4

grad. release

P.H. (8va)

P.H. (8va) - - - 4

grad. release

P.H.

grad. release

P.H. (8va)

grad. release

semi-P.H.

P.H.

P.H. (15ma)

**B**

Em7

P.H. (8va)

P.H. (8va)

grad. release

P.M.

8va - - -

P.H. (8va) grad. release

semi-P.H.

6

P.H.

8va - loco

grad. release

grad. release

semi-P.H.

grad. release

let ring -----

Gtr. 1

Gtrs. 2 & 3 (dist.) divisi

*mf*

\*w/ DigiTech Whammy pedal

\*Set to  $\pm 1$  octave harmony mode w/ pedal in octave down (toe up) position.

**C**

Am D7(no3rd) Am D7

\*\*Gtrs. 1, 2 & 3

\*\*Gtr. 1 w/ Whammy pedal, set to  $\pm 1$  octave harmony mode w/ pedal in octave down (toe up) position.

Am D7sus4

N.C.

Synth Fig. 1  
Synth & sampled choir



P.M.

1/2

1/2

1/2

1 1/2

\*Sounds 1 step lower than written.

Gtr. 1

Gtrs. 2 & 3

divisi

P.M. - 4

\*\*Gtrs. 2 & 3 tacet

End Synth Fig. 1

δva

loco

Gtr. 1

Gtrs. 2 & 3

divisi

P.H.

grad. bend

\*\*\*Whammy pedal off

\*\*\*Bend behind nut.

grad. bend

**D**

N.C.(Am7)

Whammy pedal off

w/ wah

grad. release

wah off

grad. release

P.H. (δva)

P.H. (δva) -

5 0 4 (4) 5 0 3 5 3 0 5 (5) 3 0 5

\*Doubled by Gtrs. 2 & 3 where indicated, next 10 meas.

w/ wah

P.H. (8va) - grad. release

1/2 5 14 (14) 12 15 14 (14) 0 4 (4) 5 0 5 3 (3) 5 0 5 3

wah off grad. release grad. release

8va loco

w/ wah

1/2 10/19 (19) 17 20 19 (19) 1 grad. release

wah off grad. release

3 0 5 7 7 7 5 0 7

8va loco

grad. release w/ wah

1/2 13/20 17 20 1/2 1/2 1/2 1/2 1/2 1/2

6 6 (6) 4 3 (3) 2 (2) 1 (1) 0 0

\*\*Bend behind nut.

**E**

Em7

8va loco

wah off P.H.

1/2 9 12 11 11 (11) (11) 8 7 5 5 5 7 (7) 5 7 7 5

Gtr. 1

w/ wah

1/2 1/2 1/2

4 9 12 11 11 (11) (8) 16 13 15 13 15 13 11 13 11

Gtrs. 2 & 3

w/ wah

9 12 11 11 (11)

1 1/2 1/2 1 1/2

1/2

wah off

2

1/2

6 9 (9) 14 12 11 (11) 2 0 0 12 14 (14) 12 14

2

9 (9) 14 12 11 (11) 2

grad. release

w/ wah

grad. bend

grad. bend

1/2 1 1/2

13 13 (13) 12 14 12 14 12 14 12 14 14 12 15 15

grad. bend

grad. bend

w/ Whammy pedal wah off

1 1/2

12 14 12 14 12 14 14 14

§ **F**

Am D7(no3rd) Am D7

w/ Whammy pedal wah off

P.H. (15ma)

P.H. (15ma)

P.H. (8va)

7 5 7 (7) 5 6 7 4 5 5 5 7 5 7 (7) 5 6 7

P.H. (8va)

P.H. (8va)

7 5 7 (7) 5 6 7 4 5 5 5 7 5 7 (7) 5 6 7

5 3 5 (5) 3 5 3 4 5 | 2 3 3 3 5 3 5 (5) 3 5 3 4 5

Am

D7sus4

(7) 8 9 (9) 12 13 | 14 12 14 (14) 7 17 17 16 15 | 11 12 13 14

P.H. (8va)

(5) 6 7 5 7 5 5 | 7 5 7 (7) 9 9 8 7 | 5 4 5 6 7

Gtr. 3

Gtr. 2 *divisi*

Gtrs. 2 & 3

P.H. (15ma)

To Coda

w/ Synth Fig. 1  
N.C.

9 12 11 11 (11) | (11) 9 12 11 (11) 12 11 11 12 | 12 11 11 (11)

P.H. (8va)

grad. bend

7 9 8 8 (8) | (8) 7 9 8 (8) 9 8 9 10 | 8 0 9 8 8 (8)

P.H. (8va)

(11) 9 8 (8) 9 6 8 9 10 | 9 0 9 8 11 (11)

W.P. +6

(8) 9 8 (8) 9 6 8 9 10 | 9 0 9 8 11 (11)

W.P. +6

Two systems of guitar tablature for a melodic line. Each system has a standard staff and a six-line tablature staff. The first system includes notes like P.H. (8va) and W.P. -6, with fret numbers 0, 7, 9, 8, (8), 12, 9, 8, 8, 9, (9), 9, 9. The second system includes W.P. -6 and W.P. +6, with fret numbers 0, 7, 9, 8, (8), 12, 9, 8, 8, 9, 9, 9. Both systems feature wavy lines above the staff indicating vibrato.

Gtrs. 2 & 3 tacet

Gtr. 1

Guitar tablature for Gtr. 1. It consists of two systems. The first system has fret numbers 0, 1, 2, 2, (2), 0, 2, 3, 4, 0, 3, 4, 5, 5, 5, (5), 0, 5, 6, 7, 0, 6. The second system has fret numbers 7, 7, 0, 7, 8, 9, 0, 8, 9, 10, 10, 10, (10), 9, 10, 11, 11. Both systems include 'grad. bend' markings and arrows indicating the bend amount (1, 1 1/2, 2, 3).

**G**

Bm7

Guitar tablature for a Bm7 chord. It shows a standard staff with a treble clef and a key signature of one sharp (F#). The tablature staff shows fret numbers 7, 7, 7, X, X, X, X, 7, 7, 7, X, X, X, X, X. Above the tablature, there are wavy lines and a slash with 'W.P. +6' and 'W.P. -6'.

**H**

N.C.(B5)

Musical notation for the guitar solo in "Rock On" by The Who. The top staff shows a melodic line in G major with triplets, sixteenth-note runs, and a wavy line indicating a wah effect. The bottom staff shows a fretboard diagram with fingerings (1-4, 1-2, 1-4) and a wavy line indicating a whammy pedal effect.

\*Catch 3rd string while bending.

The second system of musical notation continues the piece. The upper staff features a melodic line with various articulations, including slurs, ties, and a wavy line indicating a tremolo. The lower staff provides a harmonic accompaniment with fingerings (1-4) and includes performance instructions: "grad. release" and "let ring -".

First system of guitar notation. Treble staff: F# key signature, melodic line with bends and vibrato. Bass staff: fret numbers (13), (13), 9, 11, 9, 12, 11, (11), 9, 12, 10, (10), 7, (7). Annotations: 'grad. release' and vibrato marks.

Second system of guitar notation. Treble staff: melodic line. Bass staff: fret numbers (7), (7), 7, 6, (6), 5, 7, 6, (6), 7, 5, 5, 5, 5, 5, (5), 2. Annotations: 'grad. release' and vibrato marks.

(F#5)

Third system of guitar notation. Treble staff: '8va' marking, melodic line. Bass staff: fret numbers 5, 19, 22, 16, 18, 19, (19), 16, (16), 21, 16, 21, 16, 21, 22, (22). Annotations: 'grad. bend', '\*\*T' (tap), 'grad. release', and 'grad. bend'.

\*\*Tap with edge of pick, next 2 meas.

*loco*

Fourth system of guitar notation. Treble staff: '8va' marking, melodic line. Bass staff: fret numbers 17, (17), 16, 14, 16, 17, 14, 13, 12, 13, (13), 14, (14), 13, 12, 14, 13, 14, (14), 13, 12, 14, 13, (13), (13), 0. Annotations: 'grad. release' and vibrato marks.

Fifth system of guitar notation. Treble staff: triplets and a '6' marking. Bass staff: fret numbers 17, 16, 14, 17, 14, 17, 16, 16, (16), 14, 16, 14, 16, 14, 14, (14), 16, 17, 14, 16, (16), 14, 16, 14, 16, 14, 12, 14. Annotations: '3' (triplet), '6' (sixteenth notes), and '1/2' (half note).

Sixth system of guitar notation. Treble staff: triplet and a '3' marking. Bass staff: fret numbers 17, 16, 14, 17, 14, 17, 16, 16, (16), 14, 16, 14, 16, 14, 14, (14), 16, 17, 14, 16, (16), 14, 16, 14, 16, 14, 12, 14. Annotations: '3' (triplet) and '1/2' (half note).

(14) (14) 2 14 1 1/2 (14) 2 14 1 1/2 (14) 0 0

grad. bend grad. release

\*Bend behind nut.

(Bm)

\*\*

9 9 9 9 9 8 7 0 7 8 9 8 7 (7) 8 9 10 9 10 9 8 7 9 10 9 8 7

2

\*\*Pick over 10th fret, next 6 meas.

9 9 7 6 5 6 7 7 6 5 6 7 8 9 8 7 6 5 7 7 6 5 6 7 8 9 8 7 6 5 6 7 7

6 5 6 7 8 9 9 8 7 6 5 6 7 7 6 5 6 7 8 9 8 7 6 5 7 6 5 6 7 9 9

8 7 6 5 6 7 6 5 4 5 6 5 4 5 (5) 6 7 6 5 4 5 6 5 4 5 6 7 6 5 6 7 8 9

9 8 7 6 5 7 7 6 5 6 7 8 9 8 7 6 5 6 7 6 5 0 0 0 0 7 0 10 0 7 0 10



9 9 9 9 7 9 10 9 7 9 10

3 + + + + +

9 9 9 7 6 5 6 7 9 7 5 7 9 7 5 6 7 9 7 6 7 9 7 6 7 9 7 9 7 6 5 6 11 7

5 + + + + +

T T T T T T T T

6 4 7 9 7 9 7 6 5 7 9 7 6 5 7 9 7 9 7 6 5 7 9 7 5 4 5 7 9 7 5 4 7 9 7

*D.S. al Coda*

Gtr. 1

3 + + + + +

T T T T

7 5 7 9 7 9 7 5 7 5 7 5 7 9 7 5 9 7 3 5 4 5 4 2 3 4 0 0 5

Gtrs. 2 & 3

W.P. -6

12 12

⊕ Coda

W.P. +6

1 1/2 (11) (0) 12 11 12 14 13 14 16 15 16 18 11 (11) 1/2 ---

9 8 0

W.P.



Gtr. 1

W.P. +6 W.P. -6 grad. release W.P. +6 W.P. -6 slight P.M.

grad. release W.P. +6 W.P. -6 grad. release

Bm

15ma loco P.H. W.P. -6 Whammy pedal off w/ Whammy pedal grad. release grad. release grad. release grad. release W.P. +6 W.P. -6

grad. release W.P. +6 grad. release

semi-T.H.

6

W.P. -6

P.H. (8va)

1

1/2

(7) 7 (19) 19 (19) 10 7 9 7 9 7 9 7 5 7 5 (5)

grad. release

1/2

grad. release

1

1/2

1/2

(6) (6) 7 5 6 6 (6) 0 5 6 5 (5) 7 5 6 6 (6) 0 5 6 6 (6)

# HEAD CUTTIN' DUEL

## from the Motion Picture CROSSROADS

By Ry Cooder and Steve Vai

Gtrs. 1, 5 & 6: Drop D tuning:  
(low to high) D-A-D-G-B-E  
Gtrs. 2 & 4: Open D tuning:  
(low to high) D-A-D-F#-A-D

**A**

Moderately fast  $\text{♩} = 142$

D5

Gtr. 1 (dist.)

*f* w/ bar - - - - - 1 Harm. - - - - - 1 w/ bar P.M. - - - - - 1

TAB

7 (7) (7) 0 0 X X 0 0 X X 0 0 X X 0 0 X X

3 -6

*δva* - - - - - 1

-1 1/2

Harm. - - - - - 1 w/ bar - - - - - 1

-1 1/2

3 +1 3/4

loco

slight P.M. - - - - - 1

22 20

-2 1/2

Gtr. 1 tacet

*δva* - - - - - 1

-1

w/ bar let ring - - - - - 1 w/ bar let ring - - - - - 1

3

3

loco

22 20 22 20 (20) (20)

19

**B**

Free time

D

Gtr. 2 (dist.)

*f* w/ slide w/ fingers

10 12 11 12 (12) 7 12 11 12 10 12 10 12

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In time  $\text{♩} = 170$

let ring -

G5

let ring - - - - -

let ring - - - - -

Harm. - - - - -

D

G

D

let ring - - - - -

let ring - - - - -

G5

D

C

Free time  
N.C.

Gtr. 1

grad. bend

3/4

12

(12)

rake -

1

13

(13)

(13)

Gtr. 2

5

11

10

12

(12)

0

5

12

11

12

12

(0)

0

diva -

[illegible]

*Sya* -

*Sya* -

\*Pull string down to fret edge.

The musical score for "The Wind" by Gustav Mahler, featuring vocal and guitar parts. The score is written in G major (one sharp) and 4/4 time. The vocal part is in the soprano range, and the guitar part is in the treble clef. The lyrics are "The wind is in the trees". The score includes a vocal line with lyrics and a guitar line with various techniques like "grad. bend" and "fdbk.".

**Vocal Part:**

- Staff 1: Treble clef, G major key signature. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "The wind is in the trees" are written below the notes.
- Staff 2: Treble clef, G major key signature. The vocal line continues with a half note C5, a quarter note B4, and a quarter note A4. The lyrics "The wind is in the trees" are written below the notes.
- Staff 3: Treble clef, G major key signature. The vocal line continues with a half note G4, a quarter note F#4, and a quarter note E4. The lyrics "The wind is in the trees" are written below the notes.
- Staff 4: Treble clef, G major key signature. The vocal line continues with a half note D4, a quarter note C4, and a quarter note B3. The lyrics "The wind is in the trees" are written below the notes.

**Guitar Part:**

- Staff 1: Treble clef, G major key signature. The guitar line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "The wind is in the trees" are written below the notes.
- Staff 2: Treble clef, G major key signature. The guitar line continues with a half note C5, a quarter note B4, and a quarter note A4. The lyrics "The wind is in the trees" are written below the notes.
- Staff 3: Treble clef, G major key signature. The guitar line continues with a half note G4, a quarter note F#4, and a quarter note E4. The lyrics "The wind is in the trees" are written below the notes.
- Staff 4: Treble clef, G major key signature. The guitar line continues with a half note D4, a quarter note C4, and a quarter note B3. The lyrics "The wind is in the trees" are written below the notes.

**Annotations:**

- grad. bend:** Gradual bend, indicated by a curved arrow above the note.
- fdbk.:** Feedback, indicated by a curved arrow above the note.
- 1 1/2:** A curved arrow indicating a bend of one and a half frets.
- 22:** A curved arrow indicating a bend of two frets.
- (22):** A curved arrow indicating a bend of two frets, with the number 22 in parentheses.
- 8va:** Octave up, indicated by a dashed line above the note.
- 8va - a:** Octave up, indicated by a dashed line above the note.
- 10/12:** A curved arrow indicating a bend of ten or twelve frets.
- 12/15:** A curved arrow indicating a bend of twelve or fifteen frets.
- 19:** A curved arrow indicating a bend of nineteen frets.
- 24:** A curved arrow indicating a bend of twenty-four frets.
- 24/27:** A curved arrow indicating a bend of twenty-four or twenty-seven frets.

\*\*Open 5th & 6th strings ring sympathetically.

In time ♩ = 108 (♩♩ =  $\overset{\text{3}}{\text{♩♩}}$ )

Gtr. 2 tacet

Gtr. 1

8va

loco

3

3

7

4

17 19 18 17 20 (20) 19 20 17 20 20 (20) 18 20 18 10 10 12 (12) 10 12 9 10 12 10 12 10 12 (12)

Slower ♩ = 91

Gtr. 1 tacet

Gtr. 2 *δva* *loco* *w/o slide* *w/ slide - -* *w/ slide*

20 19 21 24 22 21 22 19 19 22 19 (19) 17 19 17 20 12 10 12 10 11 10 11 12 10 10 11 (12) (12) 0 (12) 0

Faster ♩ = 178 (♩ = ♩)

Gtr. 2 tacet

Gtr. 1

15 13 15 13 15 13 15 13 12 13 12 15 12 13 12 13 12 10 12 10 9 10 12 10 9 10 9 7 9 10 9 7 10

*δva* *semi-P.H. rit.* *P.H.* *w/ bar*

9 7 9 10 7 9 10 9 7 10 9 7 10 8 7 8 10 8 7 8 7 5 7 5 3 (3) (3) -2 1/2 -1 1/2

**D**

Fast ♩ = 194 (♩ = ♩)

D

Gtr. 1 *loco* *w/ bar*

13 13 13 (13) 12 13 12 (12) (12) 12 (12) 10 12 10

Gtr. 3 (clean) *mp* *slight P.M. throughout* *G*

*D* *rake - -* *w/ bar* *w/ bar - - - -*

x 15 14 13 12 10 13 10 10 1 (13) 12 13 8 6 7 8 6 5 6 5 7 (7) 5 7 5 5 (5) -3 1/2



V

A

D

*δva*

w/ bar

9 1/2

III

*δva*

*loco*

1/2

(19)

10

12

\*Swell w/ vol. knob next 4 meas.

A

D

Gtr. 1 tacet

Gtr. 2

**E**

Gtr. 3 tacet

D

Harmonica

Gtr. 2

G D

*mf* P.M. ----- *f*

A D

*mf* w/ slide P.M. -----

Gtr. 2 tacet

Gtr. 1 *diva* *loco*

19 20 20 20 (20) 19 17 19 (19) 7 14 17 (17)

Gtr. 4 (dobro) *mf* w/ slide w/ fingers

11/12 9 10 9 12 11 11/12 11 11/12 12 10 (10) 5

G D

*diva* *loco*

w/ bar w/ bar P.M. --- w/ bar -----

18 20 20 20 (20) 18 17 19 (19) (0) (0) 17 7 17 (17)

*mp*

A D

*8va*

*loco*

*string noise*

*w/ bar*

*1/2*

*w/ bar*

*1*

*w/ bar*

*1/2*

*mf*

**F**

Gtr. 4 tacet

D

Gtr. 1

*w/ wah*

*w/ bar*

*vib. w/ bar*

*1/2*

*1*

*10*

*0*

*13*

*(13)*

*-1 1/2*

*2*

G

*8va*

*grad. release*

*w/ bar*

*w/ bar*

*1 1/2*

*1*

*15*

*(15)*

*13*

*(13)*

*(13)*

*0*

*0*

*15*

*(15)*

*(15)*

*(15)*

*13*

*15*

*(15)*

*13*

*15*

A D

*8va*

*loco*

*3*

*1*

*20*

*(20)*

*10*

*20*

*14*

*13*

*13*

*12*

*13*

*12*

*10*

*12*

*10*

*10*

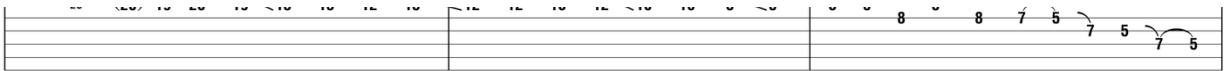
*8*

*5*

*8*

*5*

*5*



Gtr. 1 tacet

*δva*

Gtr. 2

*f*

w/ bar

7 5 3 5 3 (3) 0 (0) -1

16/19 20/21 21/22

G D

*δva*

*loco*

21/24 24 23 23 22 24 22 24 22 24 16/17 17 16 17 16 17 (17) (17) 12 11 10 10

A D

12 11 12 11 12 12 12 11 12 11 12 10 12 12 12 12 13 13

**G**

Gtr. 2 tacet

E5

\*Gtrs. 1 & 5

Gtr. 1, wah off

G5

semi-P.H.

12 11 12 12 (12) 17 15 12 15 12 15 12 15 14 12 14 12 14 12 15 15 (15) 10

\*Gtr. 5 (dist.), played *f*

Rhy. Fig. 1

Gtr. 6 (dist.)

*mp*

P.M.

End Rhy. Fig. 1

Gtr. 6: w/ Rhy. Fig. 1 (6 times)  
E5

G5

E5

G5

Gtrs. 1 & 5 *8va*-----] *loco* Gtr. 1  
 1 1 2 w/ bar-----] P.H.-----] Gtr. 5 *divisi*  
 20 20 20 20 (20) (20) (20) 4 2 7 9 11/14 15 14 13  
 -1 1/2

E5 G5 E5 G5  
 Gtrs. 1 & 5 *8va*-----] *loco* Gtr. 2  
 3 w/ bar w/ bar  
 Harm.-----] +1 1/2 +2  
 5 7 7 5 5 5 (5) 5 5 12/14 14 14 14 14 14 12/14 14 14 14 14 12/14 14  
 slack

E5 G5 E5 G5  
 3 3  
 12 14 14 12 14 12 14 14 14 17 18 14 12 14 17 14 12 14 14 17  
 (14)

E5 D5 G5 *8va*-----] *loco*  
 Gtr. 1  
 \*w/ delay  
 18 17 15 18 17 15 17 15  
 \*\*Eighth notes played evenly, next 4 meas.  
 \*Set for dotted half-note regeneration w/ 1 repeat at equal volume to dry signal.

Gtr. 2  
 17 14 12 14 12/14 12/14 14 14 14 12 13 14 12 14 14 (14)

Gtr. 6  
 P.M.-----]



*loco*

P.H.  
(8va)

w/ bar

3

3

3

\*w/ bar

flutter

+ 3 1/2

\*Bar pointed toward lower strap button, next 3 meas.

extreme vib. w/ bar

w/ bar

6

5

6

3

slack

E7b5(no3rd)      E5      N.C.

let ring

w/ bar

0

(2)

9

(9)

0

-8 1/2

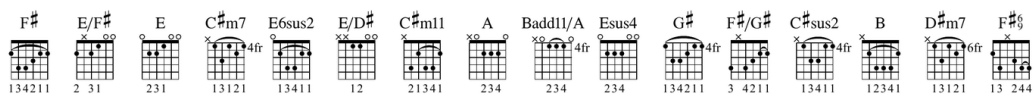
slack

-8

slack

# HAND ON HEART

By Steve Vai



**A**

Moderate Ballad ♩ = 76

N.C.

Gtr. 1 (dist.)

First system of guitar notation for section A. The treble clef staff shows a melodic line starting with a forte (f) dynamic. The bass clef staff shows a bass line with fret numbers 11, 12, (12), 11, 11, 12, and 9. A wavy line indicates distortion.

\*Key signature denotes F# Mixolydian.

Second system of guitar notation for section A. The treble clef staff continues the melodic line. The bass clef staff shows fret numbers 11, (11), (11), 9, 7, 9, 9, 11, 9, 11, 11, 11, 13, and 15. A wavy line indicates distortion.

Third system of guitar notation for section A. The treble clef staff continues the melodic line. The bass clef staff shows fret numbers 9, 8, (8), 6, 4, 7, 9, 9, 11, 11, 9, 11, 8, 11, and 11. A wavy line indicates distortion.

**B**

First system of guitar notation for section B. The treble clef staff shows a melodic line with dynamics F# and E/F#. The bass clef staff shows fret numbers 12, 12, (12), 11, 12, 11, 12, 9, 11, (11), (11), 9, 7, and 9. A wavy line indicates distortion.

Second system of guitar notation for section B. The treble clef staff shows a melodic line with dynamics mf and let ring. The bass clef staff shows fret numbers 2, 5, 3, 4, 2, 0, 0, 0, 1, 2, 0, 1, 5, 0, and 0. A wavy line indicates distortion.

\*\*Composite arrangement

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F#11

Rsus2

A



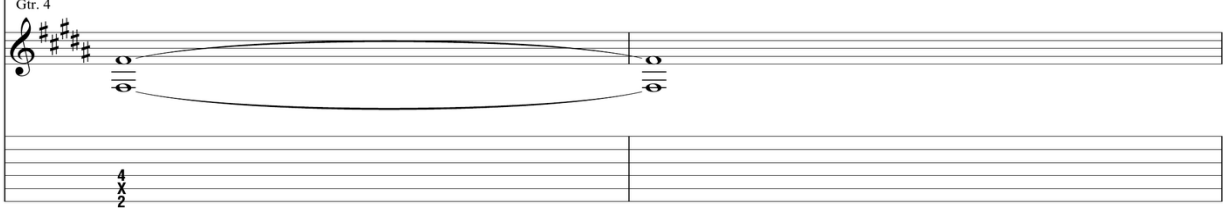






11 11 9 11 14 | 6 4 6 4 6 (6) 4 6 6 4 (4) 8 6 4

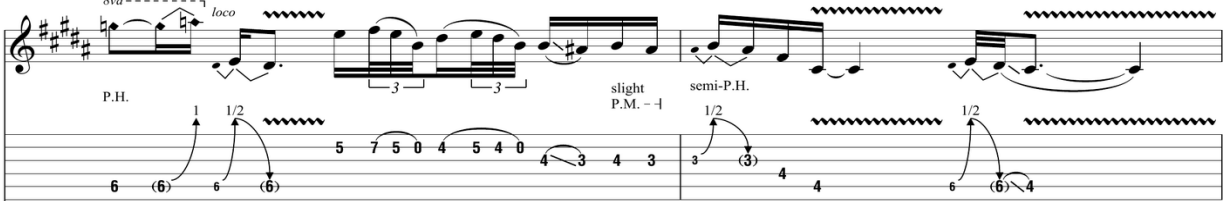
Gtr. 4



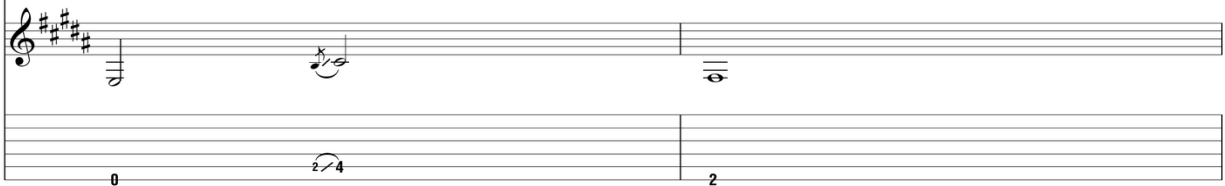
E C#m7 F#

*8va* *loco*

P.H. slight P.M. - 1/2 semi-P.H.

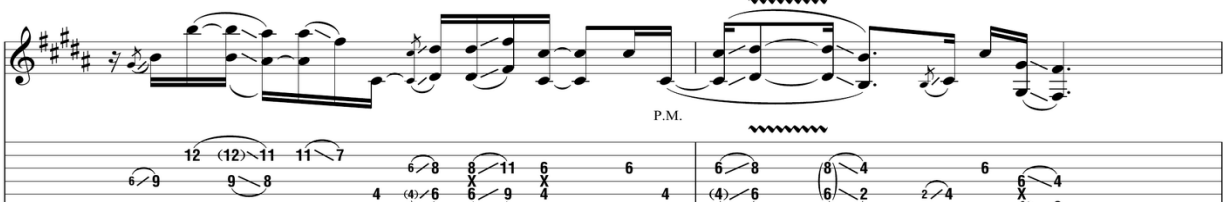


6 (6) 6 (6) 5 7 5 0 4 5 4 0 4 3 4 3 3 1/2 (3) 4 4 6 (6) 4

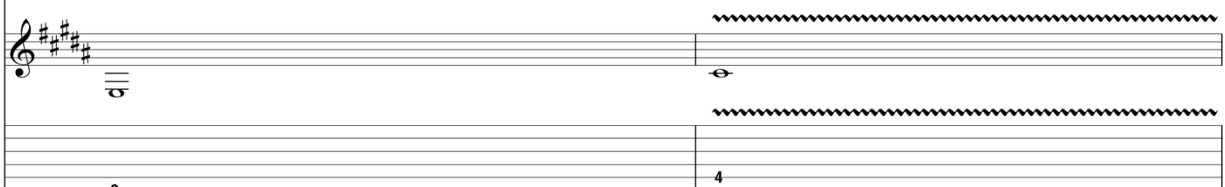


E6sus2 C#m7

P.M.



12 (12) 11 11 7 6 8 8 11 6 6 6 8 8 4 6 6 4 2 2/4 6 4 2



E E/D# F#

let ring --- let ring ---- w/ bar



0 2 2 4 6 4 5 9 9 11 (11) 8 12 11 12 14 14 16 14 14 11 13 0 -4 -3



0 2/4 2 6/4

**E**

C#m7 C#m11 F#

11 11 (11) 9 9/11 12 12/14 12-14 12\11 12/14 12-14 12\11 12 11/13 11

6/4 4/2

A Badd11/A F#

9-11 11/14 11 12 11 14 12 12/14 (14)\11 12 13-15/15\11 11 11 (11)\ 5/14

P.M. - - P.M.

Esus2 E♭

Gtr. 1

*diva -*

14 14 14 (14)/16 16 (16) 18 18 (18) 9/14 14 14 14 16 16/19 18 19 18 16\14 14

Gtrs. 2 & 3

*let ring -*

0 0 0 0 0 0 0 0 0 0

9 9 7 7 9 9 7 9 7 9 9 | 9 11 11 9 9 11 11 9 11 9 11

0

Gtr. 4

0

Emaj13 G#m11 G#m7

8va

14 14 14 14/16 16 16/18 18 19 | 19 21

let ring - - - - - let ring - - - - - let ring - - - - -

11 6 6 4 0 4 6 6 4 6 0 4 6 0 | 4 4 2 2 2 4 2 4 4 4 4 4

4 4

0

4 4

Gtrs. 2 & 3

8va

15ma

8va

Gtr. 1

1/2

P.H.

23 23 23 23 23 (23)

Gtr. 5 (dist.)

Gtr. 4  
divisi

*mf* steady gliss.

0 15

**F**

Rhy. Fig. 1

Gtrs. 2 & 3

E

Esus4

E

End Rhy. Fig. 1

Gtr. 1

loco

grad. bend

Th.

Gtrs. 4 & 5

Rhy. Fig. 2

P.M.

P.M. -- - |

P.M. let ring - - - - - |

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

F#

E

Esus4

E

Gtr. 1

15ma - - - - - loco

P.H. - - |

slight P.M.

Gtrs. 4 & 5

End Rhy. Fig. 2

P.M.

P.M. -- - |

P.M. let ring - - - - - |

Gtr. 4: w/ Rhy. Fig. 2

Gtr. 5: w/ Rhy. Fig. 2 (1st 2 meas.)

F#

E

Esus4

E

let ring - - |

semi-P.H.

Gtrs. 2 & 3

E

Esus4

E

Gtr. 1

w/ bar

-2 1/2

Gtr. 5

P.M. P.M. - 4 P.M. let ring - - - - -

A Badd11/A

Gtr. 1

1/2 1/2 w/ bar

Gtrs. 2 & 3 Rhy. Fig. 3

let ring - - - - -

Gtrs. 4 & 5

Gtrs. 4 & 5 tacet

Gtr. 6: w/ Fill 1

Badd11/A

Gtr. 1

w/ bar

1/2 1/2

Gtrs. 2 & 3

let ring - - - - -

End Rhy. Fig. 3

Gtrs. 2 & 3; w/ Rhy. Fig. 3

A

Gtr. 1

string noise (R.H.)

12 6 3 3



(13)

T 11 12 11 12 11 12 11 12 11 7 9 12 9 7 12 11 12 11 7 12 9 7

### Badd11/A

8va

11 7 9 12 9 7 11 14 11 14 11 7 14 9 7 14 11 14 11 7 14 9 7 9 11 14 11 14 11 9 12 14 12 9 14 11 14 11 9 14 12 9 14 11 14 11 9 12 9 11 16

### Amaj7

8va

12 10 10

17 16 12 11 9 17 12 10 9 16 17 16 10 9 16 11 9 14 11 9 13 14 13 11 9 14 11 9 13 14 13 11 9 14 11 9 12 9 11 9 7

### III 1

\*Gtr. 6 (dist.) (7-str.)

mp

steady gliss.

\* ⑦ = A; doubled throughout

### Badd11/A

8va

9 16 11 16 12 16 11 16 12 16 14 16 12 14 16 14 16 17 16 17 19

### C#7sus4

8va

19 19 19 (19) 14 16 14 12 14 12 11 12 14 11 12 14 11 11 13 11 13

### Gtr. 3

mp

p

Gtr. 2  
divisi

let ring

2 2 2 2 2 2 2 2 2 2

4/4 4 4 4 4 4 4 4 4

Gtr. 1

roll back vol. knob

*mf*

3

1/2

9 (9) 7 8 8 (8) 6

8 (8) 6 4 6 (6) 4 6

\*Pick over fretboard near L.H.

Gtr. 3

let ring

2 4 4 4 2 2 2 4

4 4 4 4 2 2 4

Gtr. 2

*mp*

let ring

2 2 4 4 4 4 2 4

2 2 4 4 4

G

Gtr. 3 tacet

F# E/F# E

Gtr. 1

*mp*

12 12 (12) 11 12 11 (11) 9 7 9

Gtr. 2

let ring

\*sul pont.

2 0 0 1 2 (0) 1

(2)

\*Pick near bridge.

F#11 Eadd9 A

Gtr. 1



P.M. - 4

6/4 4 4 6/4 4 2

\*Key signature denotes G# Mixolydian.

F# G#

1/2 13 14 (14) 13 11 13 11 13 13 13 (13) 8 14 13 15 13 15 13 14 13 11

C#sus2 B

4/2 6/4 6/4 6/4 6/4

let ring ----- 1

w/ bar - 1

let ring ----- 1

(11) (11) 8/11 13 13 13 13 15 17 17 11 11 11 10 10 8 8 8 8 6 6 6 6 4 4

P.M. - - 4

6/4 6/4 6/4 2 2 4/2 2 6

D#m7 G#

11 13 13 15 11 13 9 11 8 9 11 (9) 11 6 15 15 13 14 13 15 16 15 13 14 13 15 16 15 13 (13) 15 15 16 16

let ring ----- 1

let ring ----- 1

6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4

6 4 | 4 4 4 4 4 4 4 4 4 4 4 4

G# F#/G#

*Sva*

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

F# D#m7 G#

*loco*

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

F# D#m7

*let ring - -* *let ring - - - -*

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

F# G#

slight P.M. slight P.M. 1/2

P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M.

C#sus2 B

(4)

P.M. P.M. ---

Free time

D#m7 G#

rit. grad. release

rit.

\* Hold till end.

Gtr. 1

tr

5

tr

tr

First system of musical notation. The staff contains a sequence of notes with fingerings: 14 (16), (14), 13, 14, 16, 14, 13, 16, 13, 16, 14. Trills are indicated above the first and third measures. The sequence continues with 13, (14), (13), 11, 13, 11, 13, 11, 10, 11, 13, 11. A final trill is shown above the last measure, which contains the notes 10 (11), (10), 8, 10, 7, 6, 6, 8, 6, 5, 8. Above the staff, there are two bracketed groups, each labeled with the number 5.

Second system of musical notation. The top staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a sequence of notes with fingerings: 4, 6, 8, 6, 4, (6), (4), 6, 8, 6, 4, 8, 4, 6, 8, 6, 4, 8, 4, 6, 4, 2, (4). Trills are indicated above the first and third measures. The sequence continues with 10 (11), (10), 8, 10, 7, 6, 6, 8, 6, 5, 8. Above the staff, there are two bracketed groups, each labeled with the number 5. The bottom staff contains a sequence of notes with fingerings: 4, 6, 8, 6, 4, (6), (4), 6, 8, 6, 4, 8, 4, 6, 8, 6, 4, 8, 4, 6, 4, 2, (4). Trills are indicated above the first and third measures. The sequence continues with 10 (11), (10), 8, 10, 7, 6, 6, 8, 6, 5, 8. Above the staff, there are two bracketed groups, each labeled with the number 5. Performance instructions include "slight P.M. -----", "\*\* rit.", and "\*\* Gradually reduce trill speed."

By Steve Vai

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**Gtr. 7** tacet  
B5

A5      E/G#      A5      E5

**Gtr. 8 (dist.)**  
f P.H. (8va)  
w/ ambient delay  
7 9 (9) 7 9 9 (9) 7 (7) 9 (9)

**Gtrs. 9 & 10 (dist.)**  
f w/ ambient delay slight P.M. - grad. bend 1/2  
4 6 6 6 (6) 4 2 4

**Gtrs. 5 & 6**  
P.M. ---  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 4 7 0 5

D5 Bm7      B5

rake - 1 grad. bend 1/2 1/2 1  
x x 7 9 7 9 9 (9) (9) 7 9

**Riff A**  
slight P.M. -  
(4) 2 0 2 4 4 6

P.M. P.M. --- 1/4 P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M.  
5 0 0 2 3 3 0 0 9 0 0 9 0 9 0 0 9 0 0 9 0 7

A5 E/G# A5 E5 D5 B5 D

**Gtr. 8**

**Guitar 11**

**f**  
w/ ambient delay  
*dist.*  
*divisi*

**9** (9) \

**End Riff A**

grad. bend  
1/2

**Rhy. Fig. 2**

P.M. - - - - -

C/D D C G/B C D

(13)  
(5)

12 13 12 12 (12) 14

7 5 7 5 5

grad. bend  
1

E5 Dadd9/F# G

Gtrs. 9 & 10 tacet

Gtr. 8

Gtr. 11

w/ bar (both gtrs.)  
steady gliss.





grad. bend 1/2 P.M. tr

13 13 (13) 11 9 11 (11) 9 7 10/12 (12) 21 (22)

P.M. P.M. P.M. P.M.

7 7 7 7 4 7 0 5 3 0 0 2 3 0 9 0 0 9 0 9

A5 E/G# A5 E5 D5 B5

6

16 17 16 17 16 17 16 14 17 17 (17)

Gtr. 9 loco

Gtr. 10 divisi

P.M. P.M. 1/2 1/4

11 13 13 13 11 9 11 (11) 9 7 10/12 (12) 4 2

P.M. P.M.

Gtr. 5

Gtr. 6 divisi

P.H.

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 9 7 0 0 7 5 7 7 7 4 4 7 0 5 3 0 0 2 5 (5)

Gtrs. 5 & 6: w/ Rhy. Fig. 2  
Gtrs. 9 & 10 tacet

D

C/D

D C

G/B C D

Gtr. 8

Gtr. 11 divisi

10 10 10 13 (13) 12 13 12 13 12 8 8/10 10 (10) 5 (9) 4

Gtr. 11

Gtrs. 9 & 10

(cont. on upper staff)

grad. bend

P.M. - - -

Gtrs. 9 & 10 tacet

E5

Dadd9/F#

G

Gtr. 8

grad. bend

Gtr. 11

grad. bend

**E**

Gtrs. 5 & 6: w/ Rhy. Fig. 3

E B/E E B/E E D A/D

8va - - - - -

Gtrs. 10 & 11

Gtrs. 8 & 9  
divisi

G6/B

Csus2

F5

Gtrs. 5 & 6: w/ Rhy. Fig. 1

E B/E E B/E E D A/D

8va - - - - -

Gtr. 11

Gtr. 8  
divisi

w/ bar (both gtrs.)

w/ bar

grad. bend

1/2 - - - - -

9 16 16 19 19 (19) 14 16 (16) (16) (16) 14 16 14 12 14

7 9 9 12 12 (12) (12) 7 9 (9) (9) (9) 7 9 7 5 7

-1

*loco*

Gtr. 10

Gtr. 9 *divisi*

12 17 17 (17) 12 14 (14) (14) (14) 12 14 12 10 12

9 9 9 14 14 (14) 9 11 (11) (11) 11 9 11 9 7 9

1/2 1/2

-1

Cadd9

Fmaj7sus2

8va

-1 -1 -1

w/ bar (both gtrs.)

(14) (14) 12 (12) 15 20 20 24 22 20 (20) 15 15 17 (17)

(7) (7) 5 (5) 10 13 13 17 15 13 (13) 8 8 10 (10)

-3/4

-1 -1 -1

w/ bar

8va

w/ bar (both gtrs.)

(12) (12) 10 (10) (10) 10 15 15 20 17 15 (15) 10 8 10 (10)

(9) (9) 7 7 7 9 12 12 17 14 12 (12) 5 5 7 (7)

-1/2 -1

Gtrs. 5 & 6: w/ Rhy. Fill 1

Gtr. 7: w/ Riff B

Bm7

G A

8va

Gtr. 11

w/ bar

19 (19) 17 15 21 (21) 19 17 22 (22)

-3/4 -3/4 -3/4

*loco*

Gtr. 8

w/ bar

12 (12) 10 8 14 (14) 12 10 15 (15) 12 15 12 14

-3/4 -3/4 -3/4

1/4 1

8va

Gtr. 10

w/ bar





Gtrs. 5 & 6 tacet

Gtrs. 9 & 10

Gtrs. 9 & 10 tacet

Gtr. 5

Gtr. 6

Gtrs. 9 & 10

Gtrs. 5 & 6

\*w/ additional delay set for quarter-note regeneration.

**G**

Gtrs. 9 & 10 tacet

D

loco

Gtr. 8

C/D

semi-P.H. 1 1/4

**Rhy. Fig. 4**  
Gtrs. 5 & 6

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

C G/B C D

rake --| grad. bend

**End Rhy. Fig. 4**

Gtrs. 5 & 6: w/ Rhy. Fig. 4

C/D

**Gtr. 8**

8va ----- loco

semi-P.H.

P.H. (8va)

Gtrs. 5 & 6: w/ Rhy. Fig. 2 (meas. 5-6)

E5 Dadd9/F#

let ring -----|

17 17 (17) 14 17 17 17 (17) (17) 12 12

G

Gtr. 8 *loco*

*let ring* -----

w/ bar -----

15 14 (14) 12 15 14 15 14 (15) (15) (15) (15) (15) (15) (15) (15) +1 12 ② -1 1/2 -2 1/2

Gtrs. 5 & 6

*let ring* -----

0 0 3 0 0 3 0 0 0 0

Gtr. 8 tacet

Gadd9

G

Gtr. 9

5 5 3 3 3 3

14 16 17 14 16 14 17 14 16 17 16 17 16 19 16 17 19 17 19 17 19 17 19 20 17 19 17 20 17 19 20 19 20 19 19 20 22

Gtr. 10

5 5 3 3 3 3

14 16 17 14 16 14 17 14 16 17 16 17 16 19 16 17 19 16 18 16 19 16 18 19 17 19 17 19 17 19 20 19 20 19 19 20 22

Gtrs. 5 & 6

*let ring* -----

3 3 5 3 3 3 3 3 3 3 0 0 0 0

E

*Spoken: You know, it's when they look you in the eyes, and they say...*

*8va* -----

Gtr. 10 tacet

24 w/ bar (24)

24 w/ bar (24)

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.S.

14

**H**

Gtrs. 5 & 6: w/ Rhy. Fig. 3

E B/E E B/E E D A/D

8va -

Gtr. 11

Gtr. 8  
divisi

14 16 16 19 19 12 (19) 16 14 16 14 16 14 12 (12) (5)

Gtr. 9  
loco  
mf

6 6 9 9 (9) 6 4 6 4 6 4 2 (2)

G6/B Csus2 F5

8va -

19 12 19 22 20 13 20 (20) 15 15 17 17 19 (19) 17 17 (17)

9 9 12 10 10 (10) 5 5 7 7 9 (9) 7 7

Gtrs. 5 & 6: w/ Rhy. Fig. 1

E B/E E B/E E D A/D

*8va*

14 16 16 19 19 (19) 16 14 16 16 17 16 14 16 14 12 12 (12) (5)

6 6 9 9 (9) 6 4 6 6 7 6 4 6 4 2 2 (2)

Cadd9 Fmaj7sus2 G A

Gtr. 11

Gtr. 8

20 20 24 22 20 (20) 15 15 17 17 19 17 15 19 21 19 17

13 13 17 15 13 (13) 8 8 10 10 12 10 8 12 14 12 10

*mf*

Gtr. 10

Gtr. 9

*divisi*

12 12 17 14 12 12 (12) 5 5 7 7 12 10 9 12 14 12 10

10 9 12 14 12 10

Gtrs. 5 & 6: w/ Rhy. Fig. 3

E B/E E B/E E D A/D

*8va*

16 16 19 19 (19) 16 14 14 16 14 16 14 12 (12) (5)

9 9 13 13 (13) 9 6 9 6 9 6 4 6 4 2 (2)

G6/B Csus2 F5

*8va* -----

19 12      19 22 20 12 15 13      20 13 (20) 15 15 17      17 19 (19) 17 17 (17) 15 15 8 (15) 8

*Begin fade*

Gtrs. 5 & 6: w/ Rhy. Fig. 1

E      B/E      E      B/E      E      D      A/D

*8va* -----

12 16 16 16 16 19 19 (19) 16 14 16 16 17 16 (16) 14 14 16 14 12 12 5 9 9 9 9 12 12 (12) 9 7 9 9 9 10 9 9 (9) 7 7 7 (7) 5 5 5 (5)

Cadd9

Fmaj7sus2

G

*8va* -----

(12) (6) (12) (6) 20 13 20 24 22 15 20 13 (20) 15 15 17 10 17 19 10 12 17 15 8

(4) (2) (4) (2) 12 10 12 17 14 12 12 10 (12) 5 5 5 7 7 12 9 10 9 5

*Fade out*

Gtrs. 5 & 6: w/ Rhy. Fig. 3 (1st 3 meas.)

A      E      B/E      E      B/E      E      D      A/D

*8va* -----

The image displays two staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs. Below each staff is a guitar fretboard diagram. The first staff's diagram shows fret numbers 19, 21, 12, 14, 19, 17, 10, 16, 9, 16, 19, 12, 12, 19, 16, 14, 14, 16, 14, 16, 14, 12, 9, 7, 5. The second staff's diagram shows fret numbers 12, 14, 9, 11, 12, 10, 9, 7, 9, 6, 9, 13, 13, 9, 9, 13, 9, 6, 6, 4, 9, 6, 4, 2, 6, 4, 9, 6, 4, 2. The diagrams are connected by wavy lines, indicating a continuous sequence of fret positions.

# JIBBOOM

By Steve Vai

**A**

Moderately fast ♩ = 158

N.C.

\*\*E5

*Spoken: Just go for it!*

Gtr. 1 (dist.)

The first system of musical notation for 'Jibboom' consists of a guitar staff and a tablature staff. The guitar staff is in E Dorian (one sharp) and 4/4 time. It begins with a rest, followed by a series of eighth and sixteenth notes, including a sixteenth-note triplet marked with a '6'. The music is marked with a forte 'f' dynamic. The tablature staff shows fret numbers: 5, 0, 5, 3, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0. There are two measures of P.M. (pedal point) indicated below the guitar staff, each corresponding to a measure in the tablature where the bass string is held at the 3rd fret while other strings play.

\*Key signature denotes E Dorian.

\*\*Chord symbols reflect basic harmony.

The second system continues the musical notation. The guitar staff features a sixteenth-note triplet and more eighth notes. The tablature staff continues with fret numbers: 0, 5, 0, 5, 3, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0. It includes a measure of P.M. and a measure with a 1/4 note triplet (indicated by an upward arrow and '1/4') over a bass string held at the 3rd fret.

The third system continues the musical notation. The guitar staff includes a sixteenth-note triplet and a measure marked 'P.M. -----'. The tablature staff continues with fret numbers: (2), 0, 5, 0, 5, 3, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0. It includes a measure of P.M. and a measure with a 1/4 note triplet over a bass string held at the 3rd fret, with a 'semi-P.H.' (semi-palm mute) marking above the guitar staff.

The fourth system continues the musical notation. The guitar staff includes a sixteenth-note triplet and a measure marked 'P.M. -----'. The tablature staff continues with fret numbers: (2), 0, 5, 0, 5, 3, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0. It includes a measure of P.M. and a measure with a 1/4 note triplet over a bass string held at the 3rd fret.

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First system of musical notation. The treble clef staff contains a melodic line with a sixteenth-note triplet marked with a '6' and a slur. The bass clef staff contains a bass line with a triplet marked with a '6'. Pedal markings 'P.M.' and 'P.M. - 4' are present. The bass line includes a triplet of eighth notes (2, 0, 2) and a triplet of sixteenth notes (5, 0, 5).

Second system of musical notation. The treble clef staff contains a melodic line with a sixteenth-note triplet marked with a '6' and a slur. The bass clef staff contains a bass line with a triplet marked with a '6'. Pedal markings 'P.H.', 'P.M.', and 'P.M. - 4' are present. The bass line includes a triplet of eighth notes (2, 0, 2) and a triplet of sixteenth notes (5, 0, 5).

Third system of musical notation. The treble clef staff contains a melodic line with a sixteenth-note triplet marked with a '6' and a slur. The bass clef staff contains a bass line with a triplet marked with a '6'. Pedal markings 'P.M.' and 'P.M.' are present. The bass line includes a triplet of eighth notes (2, 0, 2) and a triplet of sixteenth notes (5, 0, 5).

Fourth system of musical notation. The treble clef staff contains a melodic line with a sixteenth-note triplet marked with a '6' and a slur. The bass clef staff contains a bass line with a triplet marked with a '6'. Pedal markings 'P.H.', 'P.H.', 'P.H.', and 'P.M. - 4' are present. The bass line includes a triplet of eighth notes (2, 0, 2) and a triplet of sixteenth notes (5, 0, 5).

Fifth system of musical notation. The treble clef staff contains a melodic line with a sixteenth-note triplet marked with a '6' and a slur. The bass clef staff contains a bass line with a triplet marked with a '6'. Pedal markings 'P.M. - 4' and 'A5' are present. The bass line includes a triplet of eighth notes (2, 0, 2) and a triplet of sixteenth notes (5, 0, 5).

Sixth system of musical notation. The treble clef staff contains a melodic line with a sixteenth-note triplet marked with a '6' and a slur. The bass clef staff contains a bass line with a triplet marked with a '6'. Pedal markings 'P.M. - 4' and 'A5' are present. The bass line includes a triplet of eighth notes (2, 0, 2) and a triplet of sixteenth notes (5, 0, 5).

[illegible]

The musical score for 'E5' is presented in two systems. The first system shows the guitar part (top staff) and the bass part (bottom staff). The guitar part begins with a complex chord structure, followed by a series of eighth notes and a sixteenth-note run. The bass part provides a steady eighth-note accompaniment. The second system continues the guitar part with a series of eighth notes and a final chord, while the bass part continues its accompaniment. The score is labeled 'E5' and 'P.M.'.

*The Wind*

N.C.

**B**

E5

6

3

P.M. ---

Musical score for "The Wind" by George Gershwin, featuring guitar and piano parts. The score includes a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written on a six-string guitar with a capo on the second fret. The piano part is written on a grand staff. The score includes various musical notations such as chords, scales, and fingerings. The guitar part includes a "w/ bar" section and a "grad. bend" section. The piano part includes a "P.M." section and a "Th." section. The score is divided into measures by bar lines.

14 0 4 2 0 4 2 0 2 0

15ma loco 6 3

Th. P.M. P.H.

0 0 9 14 12 15 14 14 12 12 (12) 0 4 2 0 4 2 0 4 2 0 2 0

A5 1/2 1/2

0 5 13 14 12 14 13 (13) 5 0 5 2 0 4 2 0 4 2 0 2 0

15ma loco 6 3

grad. bend P.H.

5 5 14 12 12 13 13 14 13 (13) 0 5 2 0 4 2 0 4 2 0 2 0

E5 \*Harm. Th. P.M. ----

0 12 15 14 14 12 (12) 0 4 2 0 4 2 0 4 2 0 2 0

\*5th string only; w/ thumb 15ma loco 6 3

grad. release P.M. - P.H. P.M. ----

0 0 17 (17) 17 (17) 0 4 2 0 4 2 0 4 2 0 2 0

Musical score for "Svea" by Erik Satie. The score is written for piano (P.M.) and guitar (E5). The piano part is in the treble clef, key of D major (one sharp), and 4/4 time. The guitar part is in the treble clef, key of D major, and 4/4 time. The score includes various musical notations such as notes, rests, and fingerings.

N.C.

*delta*

*grad. release*

*loco*

6

3

P.M.

w/ bar

1

2

0

0

24

(24)

24

(24)

0

4

2

0

4

2

0

4

2

0

2

0

(2)

-9 1/2

15ma-----  
loco

grad. bend

P.H.

15ma-----  
loco

P.H.

15ma-----  
loco

P.H.

15ma-----  
loco

P.H.

let ring -----

let ring -----

P.S.

A5

grad. bend

E5

8va-----  
loco

P.H.

grad. release

\*Catch 3rd string while bending 2nd string.

B5

*8va* -----

*15ma* *loco*

grad. bend

P.H.

A5

grad. bend

E5

*8va* -----

*N.C.*

*loco*

w wah

grad. bend

\*\*w/ bar

+2

fret out

fret out

fret out

fret out

**D**

E5

*8va* -----

*8va* -----

17 15 19 15 17 15 19 15 17 15 19 15 17/19 17 22 17 22 17 24 17 22 17 24 17 22 17 24 17 22 17 22 24

*8va*

18 15 18 15 17 15 17 15 17/20 17 15 17 15 17/20 17 15 17 15 18 21 18 15 17 15 17 15 17/20 15 16 17 15 14 15 14 12

*loco*

16/17 12 12 15 (15) 11 9 12 9 8 10 8 7 8 10 8 7 9 9/12 9 7 8 7 9 7 9 7 6 7 5 7 5 7 4 0

A5

5 3 0 5 3 0 4 3 5 3 0 5 3 0 4 3 5 3 0 5 3 0 4 0 2 1 (2) 0 2

5 3 0 7 5 0 8 7 0 10 9 0 8 7 0 10 9 0 12 10 0 10 9 0 12 10 0 14 12 0

E5

*8va*

*loco*

grad. bend

1/2 1 1 1 1 1/2 1/2 T

15 15 15 15 15 15 12 15 12 14 12 15 12 15 12 14 15 12 14 16 14 12 14

**E5**

8va --- loco 8va --- loco 8va --- loco

15ma

\* Harm. ---

\*Slide finger gradually from 5th fret toward nut.

[illegible]





B7

Th.

A7

6

5

8va ----- loco

let ring -- -|

let ring -- -|

let ring -- -|

let ring -- -|

6  
7 X X 6 7 6 7 12 12 12 12 14 14 16 16 17 17 19 19 19 19

7 X X 7 7 8 7 10 11 12 14 14 14 14 19 19 20 21 19 19 20 21 9 0

6 7 X X 6 7 6 7 12 12 12 12 14 14 16 16 17 17 19 19 19 19

6 7 X X 7 7 6 7 12 12 12 12 14 14 16 16 17 17 19 19 19 19

[illegible]

12 14 14 12 14 14 12 12 14 12 12 14 12 14 12 14 14 12 | 4 2 0 4 2 0

\*Push string into pickup.

**F**

E5

P.M. ----- |

semi-P.H.

let ring ----- |

6

0 0 1 12 15 0 5 0 5 3 0 4 2 0 4 2 0 4 2 0

2 0 (2)

P.M. ----- |

0 12 12 15 12 14 12 14 12

12 15 17 15 12 16 14 12 16 14 12 14 12

2 0 (2)

let ring ----- |

Harm.

w/ bar ----- |

1/2 1/2 1/2 0 4 5 -1 1/2 -1 1/2

15 17 15 12 16 14 12 16 14 12 14 12

0

A5

w/ wah w/ bar grad. release w/ bar w/ bar w/ bar grad. bend

15 17 (15) 14 (14) 13 13 (13) 0 12 (12) 19 17 20 17 20 17 20 18

0 0 1 3/4 1 1/4 1 1/2 -1 1/2 -1 1/2

① -1  
② -1 1/2

6 6

18 18 5 0 5 2 0 4 2 0 4 2 0 4 2 0

0 0 7 5 5 7 19



E5 E7 N.C.

P.S. P.S.

(E5)

0

By Steve Vai

**A**

**Fast Boogie** ♩ = 204 (♩♩ =  $\overbrace{\text{♩} \text{♩}}^3$ )

G5

N.C.(G#5) (A)

Gtr. 1 (dist.)

[illegible]

\*Key signature denotes A Mixolydian.

\*\*Stereo delay set for quarter-note & half-note triplet regeneration.

The musical score for "The Wind" by John Cage is presented in a single system. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clefs) with a key signature of two sharps. The piano part is marked "P.H." (Piano Harmonic) and "P.H. (8va)" (Piano Harmonic, 8 octaves). The prepared piano part is marked "Harm. rake" and "w/ bar". The score includes various musical notations such as notes, rests, and dynamic markings like "loco".

**B**

N.C.

A

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line is written on a bass clef staff. The melody includes a trill in the first measure and a triplet in the second measure. The bass line includes a triplet in the first measure and a triplet in the second measure. The tempo is marked 'Allegretto' and the time signature is '3/4'. The piece is in common time (C). The title 'The Rose Tree' is written in a decorative font at the top right. The publisher's name 'G. Schirmer, Inc.' is written at the bottom right.

G/A

The musical score for 'The Last Days of Pompeii' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The second system consists of two staves. The upper staff continues the melody, featuring a half note, a quarter note, and a half note. The lower staff provides a bass line, starting with a half note, followed by a quarter note, and then a half note. The score includes various musical notations such as clefs, key signatures, and note values. There are also some markings that appear to be from a different system or a different version of the score, such as 'semi-P.H.', 'P.H. (8va)', 'P.M.', 'Th.', 'Harm.', and '8va loco'.

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P.H. (8va)  
 P.H. (8va)  
 P.M. semi-P.H.  
 P.M. Th.

Th.  
 1 1/2  
 1 1/2  
 1/2

G/A  
 P.M. Th.  
 P.M. Th.  
 P.M. Th.  
 P.H. (8va)  
 P.M.

C  
 G D A  
 P.H.  
 P.S. steady gliss.  
 let ring --- 4

G G/D A G D A  
 let ring ----- 4  
 P.H.  
 8va

G loco

\* let ring -----

15 14 0 14 12 0 10 0

12 0 0 10 0 7 0

8 0 5 0 7 0 3 (0)

5 7 5 5 2 4 2

7 7 2 0

\*Applies to 3rd string only.

[illegible]

Key signature: G major (one sharp). Time signature: 4/4.

Instrument: Guitar.

Tempo: 120 bpm.

Score structure: The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The guitar part is marked with 'P.M.' (Palm Mute) above measures 1-4. The bass part is marked with 'Th.' (Thick) above measures 1-4. The score includes a key signature change to G major and a time signature change to 4/4.

Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). (P.M.)

Measure 2: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter). (P.M.)

Measure 3: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). (P.M.)

Measure 4: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). (P.M.)

Measure 5: D4 (half), C4 (half). (Th.)

Measure 6: C4 (half), B3 (half). (Th.)

Measure 7: B3 (half), A3 (half). (Th.)

Measure 8: A3 (half), G3 (half). (Th.)

[illegible]

The musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note A4. This is followed by a half note G4, then a quarter note F#4, a quarter note E4, and a quarter note D4. The melody continues with a quarter note C#4, a quarter note B3, and a quarter note A3. The piece concludes with a quarter note G3. The score includes various musical notations such as slurs, ties, and accidentals. The title 'The Rose Tree' is written in a decorative font at the top right of the page.





X X 5 | . ||

\*Push string into pickups.

B/C# B/E B E

Gtr. 1

w/ bar

14 13 (14) 12 10 11 12 (12) 9 16 16 14 12 14 (14) (12)

Gtr. 2 (dist.) (7-str.)

f

let ring -----

slight P.M.

0 0 2 0

Gtr. 2 tacet

F#m A

Gtr. 1

3 3

steady gliss.

let ring -----

0 15 17 17 17 17 16 14 10 10 11 11 9 4 17 16 (16) (16) (16) (16) 14 17 17 17 16

G F#m

15ma -----

let ring - let ring ----- let ring ----- let ring ----- P.H. -----

3 3 3 3 17 16 (16) (16) 17 (16) 14 16 14 (14) 14 (14)

E N.C.(E)

loco

let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

slight P.M.

7 9 9 7 7 4 5 (5) 3 2 3 (3) 10 9 9 11 9 7 7 9 7 5 5 6



let ring - - - - -

P.M.

let ring - - - - -

don't pick

The Wind

(17)

T

\*T3

T

T3

T

\*Tap w/ ring finger.

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody consists of several measures, each starting with a '+' sign above the first note, indicating an accent. The notes are mostly eighth and sixteenth notes, with some beamed together. There are three triplet markings (the number '3' below the notes) over the first three measures. The system ends with a wavy line, indicating a continuation of the melody.

First system of guitar notation. The staff shows fret numbers: 14, 7, 5, 14, 7, 17, 15, 12, 15. Trills (T) are indicated above the notes. A "hold bend" instruction is present above the final trill. The bottom staff shows fret numbers: 20, 15, 20, 15, 20, 15, 20, 15, 20, 15, 20, 15, 20, 15, 20, 15, 19.

Second system of guitar notation. The staff shows trills (T) and a "steady gliss." instruction. The bottom staff shows fret numbers: (19), 21, 20, 17, 19, 19, 17, 20, 17, 20, (20), 17, 20, 17, 20, (20). A note at the bottom left indicates "12 12" with a double bar line.

\*\*Slide beyond fretboard, pushing string into pickups.

Third system of guitar notation. The staff shows trills (T) and a "steady gliss." instruction. The bottom staff shows fret numbers: 20, 17, 20, 19, 20, 17, 19, 17, 20, 17, 20, 19, 17, 19, 17, 20, 17, 20, 19, 18, 19, 15, 19, 15, 15, 19, 15, 19, 15, 19, 15, 18.

Fourth system of guitar notation. The staff shows trills (T) and a "steady gliss." instruction. The bottom staff shows fret numbers: 15, 18, 15, 18, 15, 18, 15, 18, 17, 16, 17, 9, 10, 8, 7, 8, 7, 9, 7, 9, 7, 9, (9), 7, 9, 5, 7.

Fifth system of guitar notation. The staff shows trills (T) and a "steady gliss." instruction. The bottom staff shows fret numbers: 5, 7, 4, 7, 12, 7, 6, 7, 5, 8, 12, 8, 6, 7, 8, 7, 10, 14, 10, 7, 14, 8, 10, 7, 12, 15, 12, 7, 15, 10, 12, 10, 14.

Sixth system of guitar notation. The staff shows trills (T) and a "steady gliss." instruction. The bottom staff shows fret numbers: 17, 14, 10, 17, 12, 15, 12, 17, 19, 17, 12, 19, 14, 15, 14, 17, 21, 17, 14, 0, 15, 17, 15, 19, 22, 19, 22, 19, 22, 19, (19).



8va ----- loco

5 5 6 5

7 8 7 10 21/22 21 10 7 10 22 8 7 20 8 7 19/20 19 7 8 7 19 9 7 18/19 18 7 6 18 7 5 19 7 5 16

**H**

F#m

steady gliss.

w/ bar -----

19 7 5 16 5 7 17 5 19 16 5 3 5 3 0 12 12 12 17 14 17 0 16 14

B/C# B/E B

let ring -----

P.S.

17 17 16 16 14 16 0 14 16 9 0 7 9 9 14 16 14 16 14 11 14 12

E F#m

let ring -----

w/ bar -----

P.H. (8va)

15 12 15 0 14 13 16 16 12 16 14 15 14 16 14 16 14 11 14 12

A G

P.H. steady gliss. let ring ----- let ring ----- let ring ----- let ring -----

14 15 14 17 14 14 16 14 14 15 14 16 17 15 12 12 14 12 10

\*String bumps R.H. finger during bend.

P.M. - - -  
Th. - - -

N.C.

A

8va

(15) 15 16 17 15 19 17 (17) 19 19 19 19 17 19 17

16 16 15 17 15 19 20 17 19 19 19 19 17 19 17

3

1 1 1 1/2

X X

Musical score for "The Ring" by John Williams. The score is in G major and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody includes a "let ring" instruction. The bass line includes fingering numbers.

**J** G D A

let ring --- w/ bar --- P.S. let ring

15 17 15 17 15 15 15 15 15 17 17 3 3 17 14 15 14 (14) 9  
 16 16 16 16 16 16 16 16 16 16 16 0 0 16 14 16 14 (14)  
 17 17 17 17 17 17 17 17 17 17 17 16 2 0 14 14 14 14

Musical score for guitar, showing a melody line and a fretboard diagram. The melody line is in G major, with a key signature of one sharp (F#). The fretboard diagram shows the fret numbers for each string, with a "let ring" instruction for the first string.

Figure 10 displays several Feynman diagrams labeled 'G'. These diagrams represent different interaction terms in the effective action. They include tree-level diagrams with fermion lines and boson lines, as well as loop diagrams involving fermions and bosons. The diagrams are arranged horizontally, showing various topologies of particle interactions.

grad. bend      grad. bend

17 17 14 16 17 17 16 14 16 14 16 9 0 7 0 6 (6) 6 5 0

P.H.  
(*δva*)

E

*δva* -----

T.H.      grad. bend

let ring -----

let ring -----

4 0 5 5(17) (5) 12 14 16 17 18 19

N.C.

*δva* -----

loco

D/A

A7

Spoken: Shut up, we know you can play! Jesus...

Th.

19 19 19 19 7 7 6



# K'M-PEE-DU-WEE

By Steve Vai

A

Moderately slow  $\text{♩} = 71$

\*\*Emaj7

Gtr. 1 (dist.)

*mf* \*\*\*w/ delay P.M. ---|

let ring ---|

P.M. ---|

TAB

0 11 13 11 11/13 6 6 7 6 0 11 13 11 11/13 (13) 11 11 13 13 15 11

\*Key signature denotes E Lydian.

\*\*Chord symbols reflect implied harmony.

\*\*\*Stereo delay set for eighth-note & dotted eighth-note regeneration w/ 1 repeat each.

P.M. ---|

P.M. let ring ---|

P.M. ---|

0 11 13 11 11/13 11 13 11 12/14 (14) 11 13 11 13 15 8

P.M. ---|

P.M. let ring ---|

P.M. ---|

P.M.

0 11 13 11 11/13 6 6 7 6 6 0 11 13 11 11 11/13 (13) 11 11 13 13 1 1/2 13 11

P.M. ---|

let ring ---|

P.M. ---|

0 11 13 13 11 11 12/14 16 11 13 11 11 14 16 15 13 (13) 18 (18) 14 14 12 11/13 (13) 11

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Amaj7

P.M. *don't pick* *let ring ---* *let ring ----*

0 11 13 11 12/14 \ (7) 6 6 7 6 0 11 13 11 12/14 (14) 12 12 14 14 16 12

P.M. P.M. *let ring -* slight P.M. ----

0 11 13 13 11 11 12/14 16 0 11 13 11 14/16 12 14 14/17 16 13 14 13/16 11 12 0 2 4 6

Emaj7 P.M. ---- P.M. ---- *let ring ---*

0 11 13 11 11/13 (13) 11/13 16 11 11 11 0 11 13 11 11 13 15 12 15 13 11 13 11

Dmaj7 Cmaj7 *let ring ----* P.M. ---- P.M. P.M. Harm. ----

(11) 12 14 11 0 10 12 14 14 12 12 12 13 11 11 11 8 10 12 9 8 X 9 10 12 0 12 12 7 7 5 5

Emaj7 *loco* P.M. ---- P.M. *let ring -*

0 11 13 11 13 16 16 0 6 7 6 11 13 12/13 15 15 16 18 13 16 15 15 16 11 9 11 9 11 9 11 9 11 6 6

**B**

Emaj7

*δva* -----

18 16 18 16\14 16\18 18 18\19\18\19\16 21 19\18

19\23 23\18\23 23\18\23 23\18 16 18\21 21\16 (16)\18 18\14\16 23\12 11 12 11\6 8\6 4\6 4

2 4 3\4 6 6 7 9 4 6 5\6 8 8 9 11

7 9 8\9 11 11 12 14 9 11 11 13 13 14 16 11 13 13 15 15 16 18 14 16 16 18

16 18 18 20 20 21 23 18 21 20 18 20 21\11 9 11 9 11 9 11 9 11 10\11 13 13 14 16 11 14 13 11

13 14 7 4 6 4 8 8 9 11 6 9 8 8 9 (9)\4 2 4 2

6 4 6 4 6 5/6 6 4 2 4

Amaj7

w/ bar

slack -1

let ring

w/ bar

-1/2

8va

let ring

w/ bar

-1

① -1/2  
② -1

Emaj7

8va loco

P.M.

w/ bar

Dmaj7

w/ bar

10 -1 1/2

Cmaj7

11 10 12 10 11 10 12 10 11 10 12 11 10 12 11 9 11 8 11 9 11 8 11 9 12 11 9

Emaj7

13 13 14 12 12 14 16 18 19 21 23 24 24

C

Gmaj7

Gtr. 1 tacet  
Cadd#11

D/C

(24)

Gtr. 2 (slight dist.)

0 4 2 0 3 0 4 2 3 2 3

\*Stereo delay set for eighth-note & dotted eighth-note regeneration w/ 1 repeat each.

Ebmaj7

Fadd9

Gmaj7

6 7 8 7 8 1 3 0 2 0 2 0 3 5 4 5 5 3 2

**D**

E5

Gtr. 1

w/ phaser

P.H. (*δva*)

Gtr. 2 *loco*

0

Gtr. 2 *tacet*

Gtr. 1

w/ bar

w/ bar

w/ bar

w/ bar

*δva*

*loco*

P.M.

steady gliss. -

P.M.

*δva*

*loco*

P.M.

steady gliss. -

P.M.

w/ bar                      w/ bar                      w/ bar

0    2    2    4    5    4    6    7    5    7    8    7    9    11    12    11    13    11    13    11    11

**E**

Emaj7

P.M. ---- 4                      let ring ---- 4                      P.M. ---- 4

0    11    13    11    11/13    6    7    6    0    11    13    11    11/13    (13)    11    11    13    13    15    11

P.M. ---- 4                      P.M.                      P.M.                      P.M.

0    11    13    13    11    11    11/13    16    13    11    11    11    11    0    11    13    11    12/14    (14)    11    14    (11)    14    16    9    13    11    13    15    8

Amaj7

P.M. ---- 4                      P.M.                      P.M.                      P.M.

0    11    13    11    12/14    16    13    14    12    11    13    11    9    11    6    0    13    11    12/14    (14)    12    12    14    14    16    12    14    16    12    0    11    13    11    11/18    19    21    6    7    6    6    0    14/16    12    14    14/17    16    13    14    14/16    11    12    0    2    4    6    6

8va ---- 4                      loco                      let ring - 4

Emaj7

P.M.                      P.M.                      P.H. (8va)

1/2

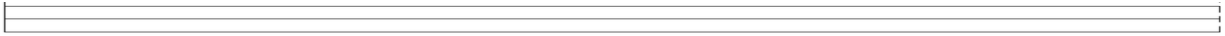
**F**

### Free time

Emaj7

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is written on a single staff, featuring a series of eighth notes and quarter notes, with a final quarter note tied to the next system. The notes are: F#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0, C#0, B-1, A-1, G#-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G#-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G#-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G#-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G#-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G#-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G#-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G#-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G#-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G#-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G#-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G#-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G#-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G#-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G#-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G#-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G#-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G#-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G#-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G#-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G#-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G#-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G#-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G#-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G#-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G#-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G#-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G#-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G#-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G#-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G#-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G#-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G#-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G#-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G#-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G#-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G#-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G#-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G#-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G#-103, F#-103,





\*6th fret of 4th str. gets bumped periodically due to vibrato.

# LOTUS FEET

By Steve Vai

**A**

Slow ♩ = 70

A B C#m

\*Gtr. 1

Th.

mp Harm.

let ring throughout

T 12 11 12 11 14 11 12 11 7 7 9 7 9 6

A 0 12 11 11 7 9 8 7 9 6

B 0 12 11 11 7 9 8 7 9 6

\*Harp arr. for gtr.

Aadd9 Badd9 C#m

Gtr. 1

Gtr. 2 (clean) divisi

mp

3 3 3 3 3

2 2 2 0 5 7 9 6

4 4 4 2 7 9 11 8

1 9 9 11 11 5 7 4 6 7 4 6 7 4 6 4 5

**B**

Gtr. 2 tacet

C#m Aadd9 B G#7sus4 G#7

Gtr. 3 (dist.)

mf w/ vol. knob rolled back w/ ambient delay

11/13 11 9 11 11/13 11 9 11

C#m Aadd9 B G#7sus4 G#

Gtr. 3

11/13 11 9 11 11/13 11 9 11/13

Gtr. 2

9 6 11/13 11/13 6 4 4 6 5

let ring

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C#m

Aadd9

B

G#7sus4

G#

Gtr. 3

14/16 14 12-14 16 14-12 13 14-12

Gtr. 1

let ring -----4

Gtr. 2  
divisi

11 9 9 9 9 4 4 5

Gtr. 2 tacet

C#m Aadd9 B D#7sus4

Gtr. 1 tacet

Gtr. 3

poco accel. let ring -----4

14/16 14 12-14 14/16 14-12 14/16 14-12

Gtr. 1

delta -----4 loco

11(23) 9(21) 9(21) 9(21) 9 9

H.H. -----4 poco accel.

**C**

♩ = 74  
Half-time feel

E B/E A/E B/E

Gtr. 3

f 17 14 16 16/17 14 (14) 12 12 12-14-14/16

E G#7sus4 Aadd9 B

17 14 16 16/17 14 (14) 12 12 12-14-14/16

w/ bar

increase vol. knob to 10

17 14 16 16/17 14 14/16 16/12 (12) 1

Gmaj7 Cmaj7

11/12 15 14 14 (14) 12 15 12 15 15 15 (15) 14 15

Fmaj7 Bbmaj7

End half-time feel

w/ bar

14/16 15 17 (17) 17 (17) 15 13 15 13 17 (17) 17 (17) 15 18

Am(add4) Fm6/Ab Eb/Db E/B F#/G F#7<sup>b9</sup><sub>sus4</sub> Eadd9

8va -

poco rit.

15 17 18 15 16 18 18 18 (18) 18 19 17

**D**

Slower ♩ = 65

Ab+

Ab7

N.C.(Em)

8va - 7

loco

w/ bar

(17) 12 15 (15) (15) 12 13 10 12 (12) 10 13

-1/2 -1/2

F#(add#11)

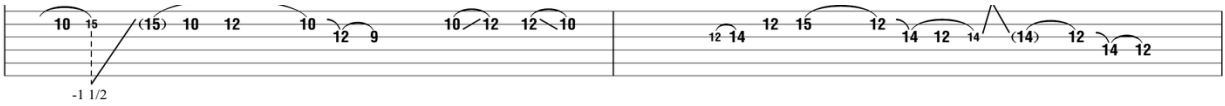
Em

D/E

w/ bar

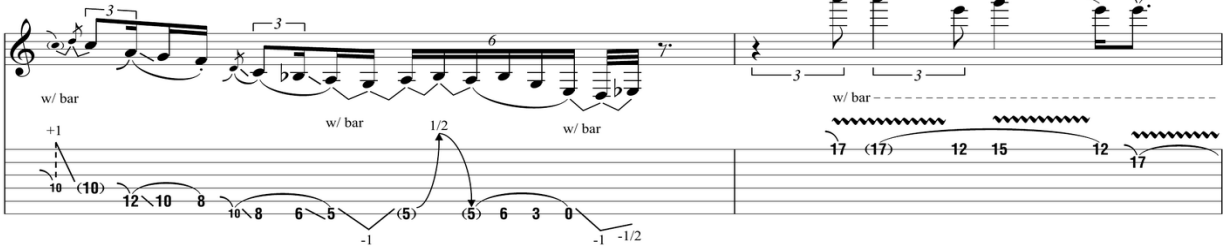
3 3 3 3 3 3 3

+1



F/Bb

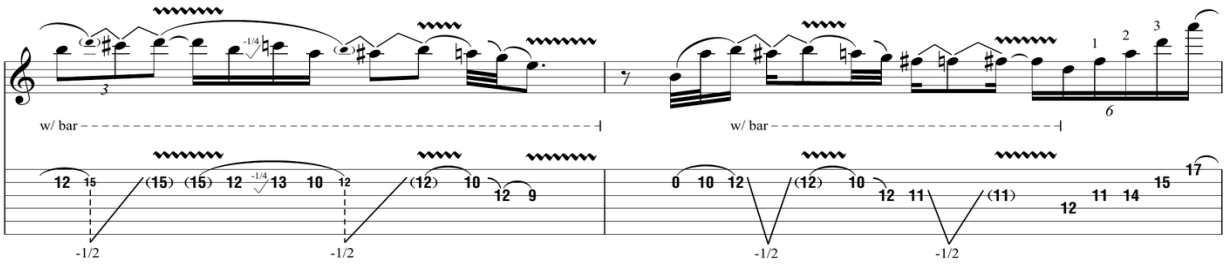
Em



Fmaj13(no3rd)

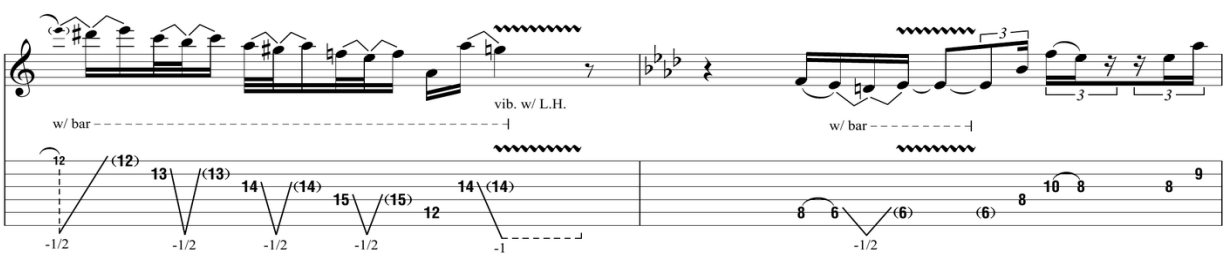
Gadd9

E7sus4



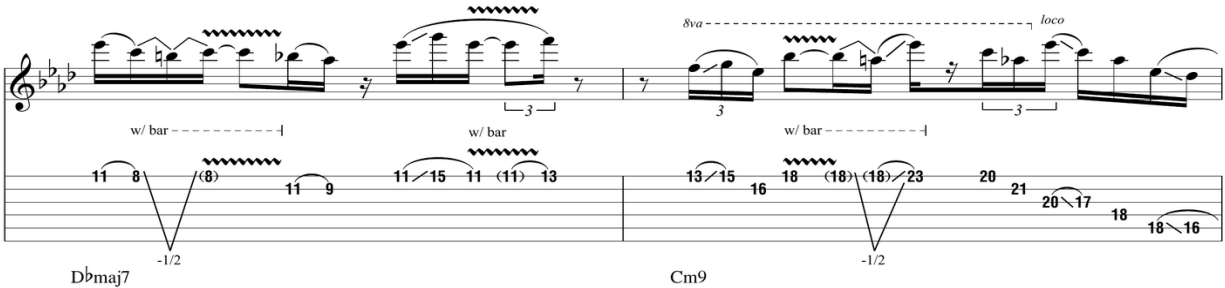
F/Bb

Eb/Ab



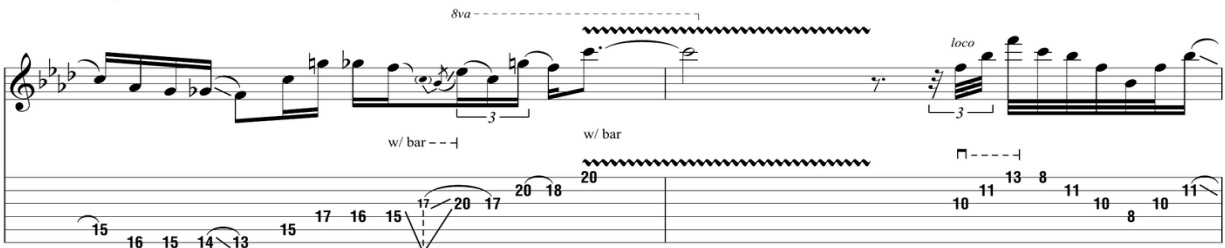
Ab/Db

Eb/Ab



Dbmaj7

Cm9



Abadd9 Cm9

w/ bar -----

Abmaj9 N.C.

Harm. poco rit. grad. bend

**E**  
Tempo II  
Half-time feel  
C#m

1 1/2

B G#sus4 G#

6 1/2

C#m A

6 1 1/2 grad. release

G#sus4                      G#7

Dm                      Bb

*8va*                      *loco*

C                      Asus4                      A

*8va*                      *loco*

w/ bar - 1/2                      w/ bar

Dm                      Dm/C                      Bb

*8va*                      *loco*

C                      C/D                      E

**F**

F

*8va*

C/F

*8va*

B $\flat$ /F

*8va*

C/E

*8va*

C



20 15 19 17 19 15 20 15 19 17 19 15 20 15 19 17 19 15 20 15 19 17 19 15 20 15 19 17 19 15 20 15 15 18 15

F

*δva*

9 9 10 10

17 15 18 15 18 15 17 15 18 15 18 15 17 15 18 15 18 15 17 15 18 15 18 15 17 15 18 15 18 15 20 15

C

*δva*

9 9 10 9

17 15 17 15 20 15 17 15 17 15 20 15 17 15 17 15 20 15 17 15 17 15 20 15 18 20 15 18 20 15 15

B $\flat$

*δva*

10 10 12 13

22 15 20 15 22 15 20 15 22 15 20 15 22 15 20 15 22 15 20 15 22 15 20 15 22 15 20 15 22 15 20 15 20 15 20 15 20 15 15

C

*δva*

9 9 9

17 20 15 17 20 15 17 15 17 15 20 15 17 15 17 15 20 15 18 15 18 15 20 15 18 15 18 15 20 15 18 15 17 15

A $\flat$ maj7 D $\flat$ maj7

*δva*

Gtr. 3

w/ bar 1 1/2 w/ bar w/ bar

17 16 18 15 (15) 13 16 13 (13) (13) (13) 16 16 16 (16) 15 16

Gtr. 4 (dist.)

*δva* *loco* *δva*

*mf* fdbk.

13 12 15 (15) 15 13 15 (15)

*Gbmaj7* *Cbmaj7* End half-time feel

*8va* -1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2

13 (13) (13) (13) 16 16/18 18 (18) 16 14 16 14 16/18 18 1/2 (18) 16 19

*loco* *8va*

grad. release fdbk.

15 13 13 15 15 16 15 13 11 13 11 13 (13) (13) 11 (11) (11) (11)

-1/2

Gtr. 4 tacet

*Bbm(add4)* *F#m6/A* *E/D* *F/C* *G/Ab* *G7sus4* *Fmaj9*

*8va*

Gtr. 3

w/ Sustainer *poco rit.* w/ bar

16 16 18 19 16 17 19 19/20 18/20 18 (10)

Gtr. 4 fdbk. Gtr. 3 *divisi*

**G**

Free time

Gtr. 4 tacet

*Dmaj7#11*

Gtr. 3

*loco* string noise

-1/2 -1/2

w/ bar -1/2 -1/2

9 (9) (9) 11 9 9 11 9 (9) (9) (9) 11 9 11 14 11 9

-1 1/2

w/ bar w/ bar

11 (11) 9 16 (16) (16) 13 16 13

-1 1/2 -2 1/2

w/ bar vib w/ L.H. w/ bar vib w/ L.H.

+2 +2 1/2

11 (11) 13 (13)

w/ bar - - - - -  
 +2 +2 +2 1/2 T  
 18 (18) 16 (16) 13 (13) 11 (11) 9 8 9 8 6 8 6 4 6 16 6 4 2  
 -4

w/ bar - - - - -  
 5 3 3  
 4 6 8 9 11 12 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 19 18 17 16 15 14 13 12 11 10 9  
 -2 1/2 -7 -4

w/ bar - - - - -  
 rit. fade w/ vol. knob  
 8 7 6 5 4 (4) 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 (20) (20)  
 -2 -3 1/2 -5 1/2 -4 1/2 -5

# NOW WE RUN

By Steve Vai

Gtr. 7: Drop D tuning:  
(low to high) D-A-D-G-B-E

**A**

Slow ♩ = 66

(Synth & bass) Dm G/D Dm F G

\*Gtr. 1 (dist.)  
\*Doubled throughout

Asus4 A Bb/A Am7 Am

Gtr. 2 (dist.) *fade in* *mf*

Gtr. 3 (dist.) *fade in* *mf*

Gtr. 4 (dist.) *mp*

Gtr. 5 (dist.) *fade in* *mp*

Gtr. 1 V

Bb

*diva*

*diva*

*diva*

12

16

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Faster ♩ = 106

Gtrs. 2 & 3 tacet

*Sya* :

**B**

Gtrs. 1 & 4-6 tacet  
D5

F5      G5      F5

Gtr. 8 tacet

D5 F5 G5 F5 Eb5

\*Gtr. 8 (dist.)

Gtr. 9 (dist.)

*f* \*\*w/ DigiTech Whammy pedal, octave & delay +6

\*\*\*w/ wah & delay w/ bar

\*\*Whammy pedal & octave set for one octave up; delay set for quarter-note regeneration.

\*\*\*Delay set for dotted eighth-note regeneration.

\*Doubled throughout

N.C.(Dm)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the upper system, and the piano part is in the lower system. The score is divided into three measures, each with a different time signature: 13/16, 3/4, and 11/16. The guitar part features a complex rhythm with many beamed sixteenth notes and rests. The piano part is simpler, with a few chords and a bass line. The score includes various musical notations such as accidentals, dynamics (p.m., N.C.), and articulation marks (w/ bar, -1/2). The guitar part also includes a section with a 3/4 time signature and a section with a 13/16 time signature. The piano part includes a section with a 3/4 time signature and a section with a 13/16 time signature. The score is written in a key signature of one flat (Bb).

P.M. --- P.M. ---

13 12 12 11 11 10 11 10 10 9 10 8 7 6 15 17 18 20 18 20

P.M. --- P.H. P.M. --- P.M. --- P.M. ---

6 5 7 6 5 4 6 5 4 3 5 4 3 2 3 0 2 1 0 3 5 3 5



Gr. 9 tacet  
2nd time, Gr. 11 tacet

D5 F5 E5 F5 E5

N.C.(Dm)

*8va* ---

Gr. 9

*f* grad. bend 1 17 19 (19) 1/2

15 18 17 18 17 20 (20) 17 19 (19) 1/2

Gr. 3

*f* grad. bend 1 10 12 (12) 10 12 (12) 1/2

12 (12) 10 12 (12) 1/2

Gr. 4

*f* grad. bend 1 7 9 (9) 1/2

5 (5) 7 9 (9) 1/2

Gr. 7

Riff A End Riff A

P.M. --- P.M. P.M. ---

0 3 2 3 2 0 3 2 1 0 2 1 0 0 5 7 5 0 3 2 1 0 2 1 0 5 7 5

To Coda 1

Gr. 7: w/ Riff A (2 times)

*8va* ---

6

20 17 20 17 20 17 17/20 17 20 18 19 17 19

6

13 (13) 10 12 13 10 12 10 10/13 10 12 10 12 10 12

6

10 (10) 7 10 7 10 7 7/10 7 10 8 10 8 10

Riff B  
Gtr. 10 (dist.)  
mf grad. bend  
w/ wah  
P.M. ----- P.M. P.M. -----  
0 3 2 1 0 2 1 0 0 5 7 3 5 0 3 2 1

Gtrs. 2-4 tacet

Gtr. 10  
w/ bar  
Eb5 D5 Eb5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5 Eb5 D5 C5

Gtr. 10  
11 10 10 11 10 10 11 10 10 13 13 10 11 10 10 11 10 10 11 10 10 8 10

Gtr. 7 **Riff C**

N.C.

Gtr. 7: w/ Riff A (2 times)  
Gtr. 10 tacet  
(Dm)

**End Riff B**

Gtr. 11 (dist.)

*f* grad. bend

\* ○ = fret w/ R.H. middle finger.

**End Riff C**

Gtrs. 2 & 3

w/ wah wah off

Gtrs. 2 & 3 tacet

Gtr. 11

grad. release

\*\*w/ Whammy pedal

+6

loco

8va

15

\*\*Set for one octave up.

*D.S. al Coda 1*

Gtr. 11 N.C.

Gtr. 7



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a series of notes and rests, with a final measure containing a double bar line and a handwritten "P.M. -----".

# ♣ Coda 1

Gtrs. 4 & 5 tacet  
D5 N.C. F5 E5 D5 Eb5

Gtr. 7: w/ Riff A (2 times)  
Gtr. 10: w/ Riff B  
N.C.(Dm)

Handwritten musical notation for Gtr. 5 and Gtr. 8. Gtr. 5 is marked *mf* and includes a *delta* symbol. Gtr. 8 is marked *fade in* and includes a *delta* symbol. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a series of notes and rests, with a final measure containing a double bar line and a handwritten "P.M. -----".

Handwritten musical notation for Gtr. 2. Gtr. 2 is marked *loco* and includes a *delta* symbol. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a series of notes and rests, with a final measure containing a double bar line and a handwritten "P.M. -----".

Handwritten musical notation for Gtr. 3 and Gtr. 4. Gtr. 3 is marked *loco* and includes a *delta* symbol. Gtr. 4 is marked *divisi*. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a series of notes and rests, with a final measure containing a double bar line and a handwritten "P.M. -----".

Handwritten musical notation for Gtr. 7. Gtr. 7 is marked *P.M.* and includes a *delta* symbol. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a series of notes and rests, with a final measure containing a double bar line and a handwritten "P.M. -----".

Handwritten musical notation for Gtr. 8 and Gtr. 7. Gtr. 8 is marked *Gtr. 8: w/ Riff D* and includes a *delta* symbol. Gtr. 7 is marked *Gtr. 7: w/ Riff C* and includes a *delta* symbol. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a series of notes and rests, with a final measure containing a double bar line and a handwritten "P.M. -----".

Handwritten musical notation for Gtr. 5 and Gtr. 2 & 3. Gtr. 5 is marked *D5* and includes a *delta* symbol. Gtr. 2 & 3 is marked *N.C.* and includes a *delta* symbol. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a series of notes and rests, with a final measure containing a double bar line and a handwritten "P.M. -----".

Handwritten musical notation for Gtrs. 2 & 3 and Gtr. 7. Gtrs. 2 & 3 is marked *w/ wah* and includes a *delta* symbol. Gtr. 7 is marked *wah off*. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a series of notes and rests, with a final measure containing a double bar line and a handwritten "P.M. -----".

Gtr. 7  
*divisi*

P.M. - - - - - 4 P.M. - - - - - 4

9/12 (12)

**D**

Dm

Gtr. 7: w/ Riff A  
N.C.(Dm)

*Play 4 times*

Gtr. 2

*8va*

*6*

*3*

w/ wah  
grad. bend

Gtr. 3

*8va*

*6*

*3*

grad. bend

Gtr. 4

*8va*

*6*

*3*

grad. bend

Gtr. 7

*Play 4 times*

\*Played **mp** 2nd time; w/ pan sweep effect 4th time.

Gtr. 7: w/ Riff A (1st meas.)

Gtrs. 3 & 4 tacet

Gtr. 2

*8va*

grad. release

grad. bend

grad. release

Gtr. 3

grad. release

w/ bar

-3 1/2

Gtr. 4

grad. release

w/ bar

Gtr. 7

P.M. -----

P.M. -----

-3 1/2

0 3 2 1 0 2 1 0 5 7 0 3 2 1

§§ **E**

Double time ♩ = 212

Gtr. 2 tacet

N.C.(D5) (Eb5) (D5)

(Eb5) (E5)

(Eb5) (D5)

(Eb5)

Gtrs. 5 & 6

*f*

T

10 13 10 15 17 15 10 13 16 13 10 13 17 13 10 13 10 13 16 13 10 13 10 15 17 15 10 13 16 13 10 13

Gtr. 7

P.M. -----

0 0 1 1 0 0 0 0 1 2 1 0 0 0 0 1

\*Sampled chord hit on D.S.S. only.

(E5) (Eb5) (E5) (F5) (E5) (Eb5) (E5)

T

10 15 17 15 10 13 16 13 10 13 17 13 10 13 10 13 16 13 10 13 10 14 10 13 13

P.M. -----

1 1 2 2 1 1 1 1 2 3 2 1 1 1 1 2

D5 Eb5 E5 Eb5 E5 F5 E5 F5 F#5

8va -----

w/ thumb & index finger

P.M. -----

F5 F#5 G5 F#5 G5 Ab5 G5 Ab5 A5

8va -----

P.M. -----

N.C.(D5) (Eb5) (D5) (Eb5) (F5) (Eb5) (D5) (Eb5) (D5)

8va -----

Gtr. 5

8va -----

Gtr. 6

Gtr. 7

To Coda 2

(Eb5) (D5) (C5) D5 Gtr. 7 tacet N.C. Gtrs. 5 & 6 tacet D5 N.C.

*δva*

\*Previous chord hit repeated w/ sampler, next 8 meas.

Rhy. Fill 1 End Rhy. Fill 1

D5 N.C. D5 N.C. D5 N.C. D5 N.C. D5

**⊕ Coda 2**

**F**

Gtr. 7: w/ Rhy. Fill 1 (Eb5) (D5) (C5) D5 N.C. Gtrs. 5 & 6 tacet

Gtr. 5 *δva* *loco* w/ bar (vib. w/ L.H.) (12) -1

Gtr. 6 *δva* *loco* w/ bar (vib. w/ L.H.) (8) -2 1/2

Synth strings

Synth bass

Synth horns

Synth str.

Synth bass



Gtrs. 2-4 (*divisi*) w/ phaser

Gtrs. 2-4 tacet

Synth hns.

Synth str.

Synth bass



Synth hns.

Gtr. 2

Gtr. 2 tacet

Pad

Synth str.

Synth str. & hns.

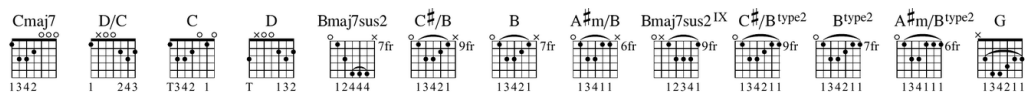
Piano

Synth bass



# THE STORY OF LIGHT

By Steve Vai



**A**

Moderately  $\text{♩} = 120$   
Half-time feel

(Russian dialogue & sound effects) 5 sec.

Gtr. 2 (7-str. acous.)

\*Gtr. 1 (7-string elec.) (dist.)

Cmaj7 *mp*

**TAB**

\*Doubled throughout

D/C

let ring

C

Th.

let ring

D

let ring

Cmaj7

8va

Harm.

let ring

D/C

loco

let ring

Th.

\*\*\*3rd string only.

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Th. P.M.

let ring -----|

**B**

Bmaj7sus2 C#/B

Gtr. 2 { } { }

Gtr. 3 (elec. sitar)

mp

let ring -----|

let ring -----|

Gtr. 1

let ring -----|

let ring -----|

let ring -----|

B A#m/B

let ring -----|

let ring -----|

let ring -----|

let ring -----|

let ring -----|

Bmaj7sus2 IX



First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction. The middle staff is a treble clef with a key signature of three sharps and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction. The bottom staff is a bass clef with a key signature of three sharps and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction. The middle staff is a treble clef with a key signature of three sharps and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction. The bottom staff is a bass clef with a key signature of three sharps and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction. The middle staff is a treble clef with a key signature of three sharps and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction. The bottom staff is a bass clef with a key signature of three sharps and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction. The middle staff is a treble clef with a key signature of three sharps and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction. The bottom staff is a bass clef with a key signature of three sharps and a common time signature. It contains a triplet of eighth notes and a "let ring" instruction.

Gtr. 2 divisi

Gtr. 3 divisi

Synth harp

Gtr. 1

let ring -----

let ring -----

let ring -----

let ring -----

7 0 5 6 0 5 0 3 2 5 8 10 9 8 10 6

\*Doubled throughout

B5

Bm(maj7)/D

Abmaj7<sup>#11</sup><sub>5</sub>

8va -----

loco

let ring -----

let ring -----

let ring -----

let ring -----

7 9 10 7 8 9 0 7 10 0 8 7 10 10

Gtr. 3 tacet

Gtr. 2 tacet

Gtr. 4 ②

G

C/G

Ebmaj7

mp

Gtr. 1

let ring -----

let ring -----

let ring -----

let ring -----

3 4 3 (3) 5 1 x 6 4 6 3 2 4 4 1

G

C/G

Ebmaj7

8va -----

let ring -----

let ring -----

let ring -----

let ring -----

3 4 3 4 3

1 4 0 3 5

**D**

D

F

δva - - - - -

let ring - - - - -

Thumb on 7th string, next 8 meas.

let ring - - - - -

w/ bar - - - - -

let ring -

0 5 3 5 3 0

3 6 -1/2 6 3

D

G

F

D

δva - - - - -

let ring - - - - -

let ring - - - - -

w/ bar

let ring - - - - -

let ring -

3 8 7 6 7 6 5 4 3 1

C

D

B $\flat$

δva - - - - -

let ring - - - - -

let ring - - - - -

w/ bar

let ring - - - - -

let ring -

0 9 10 11 10 9 10 11 10 9

Gtr. 4 tacet

A

Bm/A

δva - - - - -

let ring - - - - -

9 11 8 11 9 12 9 11 9 11 10 12

A - - -

D - A

C - - - D - E -

ASUS2 D/A Gsus2 D/F#

let ring --- 4

let ring ----- 4

let ring - 4

A/E G/D F/C D/E B/F# A/E N.C.

let ring --- 4

let ring --- 4

let ring --- 4

**E** B

Gtrs. 1 & 2

**F**

Gtrs. 1 & 2 tacet

Cmaj7

\*Gtr. 5 (7-str. elec.) (dist.)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The second system continues the melody, also in treble clef, with a key signature of one flat and a 3/4 time signature. The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The score is accompanied by a guitar part, which is indicated by a 'G' in a circle. The guitar part is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The score is accompanied by a guitar part, which is indicated by a 'G' in a circle. The guitar part is written in a simple, folk-like style, featuring a series of eighth and quarter notes.

\*Triple-tracked throughout

D/C

13 12 13 14\17 17\13 12 13 14\17 17\13 12 13 14\17 17\13 14\17 17\13 19\13 12 14 12\11 14 12 14\

Cmaj7

11 9 12 10 9 12 9 11 (11) 9 12 10 9 10 9

(9) 10 9 7 9 7 9 8 7 9 8 9 11 11 12 14

D



1 3 1 1 3 1 1 3 1 2 1 3 1 2 1 3 1 2 1

diva

10 12 12 13 15 17

12 14 14 15 17

9 9 10 10 12 12 13 13 15 15 17 17 19 19 20 20

Cmaj7

8va -----

w/ bar -----

22 (22) 19 22 19 22 22 22 22 19 22 19 22 19 22 19 22 19 20 19 19

-1

D6sus2

The musical notation shows a guitar solo in treble clef. It begins with a dashed line labeled "Sya" above it, followed by a section labeled "loco". The melody consists of eighth and sixteenth notes, some beamed together. A double bar line appears after the first measure. Fingering numbers are shown below the staff: 17, 19, 17, 18, 19, 17, 15, 17, 15, 14, 15, 14, 12, 14, 12, 10, 12, 10, 8, 10, 8, 7, 8, 10, 8, 7. There are also wavy lines at the end of the staff.

Cmaj7

End half-time feel

D

G

Bmaj7

C#/B

Half-time feel

Bmaj7sus2

[illegible]

Badd9

14 18 (18) 18 14 18 14 18 (18) 18 14 18 (18) 18 14 18 (18)

Bmaj9#11

18 (18) 16 15 18 16 18 16 18 16 18 16 13 11 13 11 13 11 13 11 13 6 4 6 4 6 4 6 4 6 4 6 4

The musical notation shows two staves. The top staff contains the notes for A5 (A, E) and Cmaj7#5 (C, E, G#, B). The bottom staff contains the notes for A5 (A, E) and Cmaj7#5 (C, E, G#, B), with additional markings for "w/ bar", "grad. release", and "w/ bar".

B5add#11

Bm/D

grad. release

1/2

16 (16) 13 14 13 14 13 10 13 13 12 (12) 10 13 12

0

Abmaj7#11

[illegible]

E♭maj7





G C/G  
 rake - 4

Ebmaj7

I  
 D5 Dm7/F

D5 G Dm/F

D5 C

14 13 15 12 15/17\15 12 12 15/17\15 13 14 15 13\10 13/15\13 10 12 10 12 10/14\9 10 9 12 10/12

D5 Bb

12 14 15 12/14\12 14 12 15 12 14 15 14/15\14 15 14 17 14 15 17 15 17/17\15 15 17 18 15/17\15 17 15 15 17 18/20

A5

*8va* *grad. release*

19 (19) 19 17 17 17 17 19 1/2 19 (19) 1/2 19 (19) 1/2 19 (19) 17 17 19 (19)

Bm/A

*8va* *loco*

19 21 19 17 19 19 19 21 19 17 19 17 17 (17) 15 17 15\14 15 17 15 14 17 15 14 15 17 15 14 16 14/16

Asus2 G/A

19 14 17 16 14 16 17\12 10 12 11 9\11 12 12 7 9 7 9 7 9 9 11 9 11 9 11 9 11 11 12 11 12 11 12 11 12

A G F D B A N.C.

15 14 16 14\12 14 12 13 11 10 12 10\7 9 7 8 5 4 6 4\2 4 2 3 2 4 2 4 2 4 2 4 2 0

J

B

0 2 2 4 6 4 6 0 2 2 4 6 4 6 (6) 4 2 4 4

Em A7 G

(4) (4) 2 2 4 6 10 9 8 8 9 (9) 3 4 0 4

Em(add9) B Bmaj7

0 2 4 0 4 0 2 2 4 6 5 6 8 0 8

B Bm7 F#sus2

(0) 0 2 2 4 6 4 6 4 2 4 6 6 10 12 14 12 13 15

G#sus2 Amaj7 G Em(add9)

17 (15) 11 13 15 11 13 14 16 (14) 3 4 0 4 0 2 4 0 0

B

B°

Badd9

N.C.(B5)



0 2 2 4 6 8 10 10 7 7 11 11 8 9 10 12 11 12

G5

D5

F5

C#5

12 14 11 11 15 15 11 10 12 9 9 13 13 9 8 9 0 9 5 5 8 8 4 4 2 2

B G

0 2 2 4 6 4 6 8 8 11 14 14 16 18 18 20 20 23 -2 -1 1/2 -2 -1 -1 -2 -1/2

G5

Em

19 20 19 16 17 17 14 15 11 12 8 3 4 5 4 12 5 7 12

B Bmaj7

0 2 2 4 6 6 8 9 8 7 7 9 11 11 11 9 7 8 9 6 8 9 10 8 -1

B Bmaj7

Baddb6

Bmaj7#9

Gmaj7

Cmaj7

B

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff, the text "let ring" is written twice, each followed by a dashed line and a bar line. The bottom staff is a guitar tablature with six lines. The first measure contains the numbers 9, 10, 11, 9, 10, 11, 9, and (9). The second measure contains 3, 4, 0, and 0. The third measure contains 1, 3, 3, and (0) 0. The fourth measure contains 0, 2, 2, 4, and 6.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The melody includes a triplet of eighth notes. Below the staff, the text "let ring" is written once, followed by a dashed line and a bar line. The bottom staff is a guitar tablature. The first measure contains (6) 4, 2, 2, 6, and 6. The second measure contains 0, 2, 2, 4, and 6. The third measure contains a double bar line and a wavy line. The fourth measure contains a double bar line and a wavy line. The fifth measure contains a double bar line and a wavy line. The sixth measure contains a double bar line and a wavy line. Above the staff, the chords C#, B, and D# are labeled. Above the staff, the text "let ring" is written once, followed by a dashed line and a bar line.

# TENDER SURRENDER

By Steve Vai

**A**

Slow ♩ = 65

Em7 N.C. Am7

Gtr. 1

*mf* \*w/ clean tone, delay & reverb  
\*\*w/ fingers

*mp* let ring - - - - -

\*Amp channel set for moderate dist. at full volume. Begin w/ vol. knob rolled back, pickup selector in middle + neck (coil-split) position.  
Stereo delay set for 16th-note & 8th-note regeneration.  
\*\*Thumb used throughout on multiple notes struck together, except where indicated.

D Em7

*mf* *i p* *mp* *a m i*

let ring - - - - -

N.C. Am7

*mf* *m i p* *pp* *mf*

let ring - - - - -

D Em7

*mp* *mf* \*\*\*sul tasto -

let ring - - - - -

\*\*\*Pluck over fretboard.

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N.C.

Cmaj7

let ring ----- 4  
 w/ pick  
 \*sul pont. ----- 4  
 w/ fingers

9 9 9 7 4 4 4 7 7 4 4 5  
 9 7 7 5 2 2 2 5 5 2 2 3

\*Pick near bridge.

D Em7

mf

5 7 10 10 8 8 10 12 12 10 8 7 10 12 7 10 8 8 (8)  
 3 5 7 7 5 5 7 9 9 7 5 5 7 9 7 7 7 7

0

N.C. Dm7

p mf p mf

let ring ----- 4  
 w/ bar

14 12 9 4 4 7 7 4 4 15 0 12 10 10 12 10 12 10 12 11  
 (11) 7 7 5 2 2 2 5 5 2 2 (2) 7 5 12 10 10 12 10 12 11

G11 Cmaj7

p mf p mf

let ring ----- 4  
 Harm. ----- 4

10 10 10 8 3 0 10 8 10 12 8 10 9 12 12 12 12  
 10 (10) 7 5 3 2 7 5 5 7 9 5 7 7 10

3

F9#11 F#m7

mf

let ring -----

3 6 7 5 7 8 10 10 11 10 10 12 10 12 12 14 15 16 17 (17) 0 2 2  
 4 5 3 5 6 8 7 7 9 7 9 9 11 12 12 14 (14)

Bm7 Em7

delta ----- 7 loco

let ring -4

**B**

N.C. Am7

w/ pick P.M. *mp* *pp*

**D** Em7

*mf* P.M. P.M. -4

N.C. Am7

rake -4 *mp* *mf* *f* *mp* swell w/ vol. knob roll back vol. knob *mf* w/ fingers

**D** Em **D** Em **D** Em

*8va* *loco* *m* *i* *p* *grad. cresc.* *w/ pick* *P.M.*



9 7 0 X 9 7 9 0 9 7 0 7 12 14 (12) 14 14 14 14 12 14

D Em D Em D

P.M. P.M. P.M.

12 12 12 7 9 12 7 9 12 7 9 12 7 9 0

Em N.C.

*ff* \*w/ dist. w/ neck pickup  
rake - 1 grad. bend -

1/4 1/2 3/4 1

9 9 7 x 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 (14) 12 14

\*Set vol. knob to 10, switch to higher gain channel.

**C**

Am7

12 14 (14) 0 15 12 15 12 12 12 14 1/2 (14) 12

D

1/2 1/2 1/2 1/2 1/2 1/2 1/2

14 14 12 14 (14) 12 9 12 11 (11) 9 12 9 11 12 11 12 10 12 11 9

Em7

1/2 1/2 1/2 1/2 1 1/2 1 1/2 1 1/2

12 11 (11) 9 12 9 11 11 11 11 11 11 11 (11) 11 11 11 12

The first system of musical notation for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments, including wavy lines above notes and a '+1' symbol. The bottom staff is a guitar fretboard diagram with a dashed line indicating the first position. It shows fingerings for notes: (12), 12, 12, 12, 12, (12), 12, (12), 12, (12), 12, 9, 12, 9. Above the fretboard, there are labels: 'let ring ----', 'w/ bridge pickup', '\*w/ bar', and 'w/ bar' with a '-1' symbol.

Am7

steady gliss.

9 (9) 3 12 1/2 (12) 10 12 13 12 14 12 14 13 12 15 12 13 0 V

Cmaj7

*δva* -----

w/ neck pickup

7/9 (9) 12 7 8 7 10 7 9 10 9 12 9 12 13 12 15 12 13 12 19 17

D *δva* ----- Em7

\*Harm. on ②

20 (20) 19 20 17 20 17 20 20 20 19 17 17 (17) 20 20 19 18 17 20 15 17 12 15 10 14 8

\*Sounded by 4th finger while fretting 1st string.

N.C. *δva* -----

*loco*

7 9 8 12 11 10 12 14 12 12 15 14 16 15 17 16 18 17 19 18 17 20 16 19 17 20 18 21

Dm7 *δva* ----- G11 *loco* *δva* ----- *loco*

hold bend w/ wah w/ bridge pickup rake - 1 grad. release w/ bar w/ bar w/ bar

17 18 19 22 22 22 20 20 19 19 17 17 15 17 19 15 15 10 10 13 15 17 15 17 0 0 0 9 15 14 15 17 0 0

Cmaj7 *δva* ----- *loco*

17 17 (17) 15 17 15 12 15 12 13 12 5 6 5 7 5 4 5 7 5 4 7 3 5 7 5 3 7 3

F9#11 F#m7

3 5 7 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100





D Em N.C.

8va

16:12

loco

\*P.S.

\*Fretted gliss. w/ pick on 6th string.

**E**

Am7

wah off w/ fingers w/ middle & neck pickup

string noise

\*\*

mp

\*\*\*w/ clean tone

let ring

m

m

\*\*Roll back vol. knob slightly between notes.

\*\*\*As before

D Em7

mp

i p

i p

i p

p

mf

let ring

N.C.

Am7

D

mp

\*w/ wah

i p

i p

rit.

\*Next 7 measures, rock wah forward & back with each note unless specified.

Wah notation: ○ = bass (toe up); + = treble (toe down)

Free time, slow N.C.

Faster

f

w/ bar



# TOUCHING TONGUES

By Steve Vai

A

Moderately slow ♩ = 72

Gtr. 1 (clean) (7-str.)  
(Perc.)

Badd<sup>11</sup><sub>9</sub>

Rhy. Fig. 1

\*Gtr. 2 (dist.)

\*Backwards gtr.

Gtr. 3 (elec. sitar)

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 1

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Gtr. 2 tacet



Gtr. 5 (acous.)

Gtr. 4 (12-str. acous.)

Gtr. 3

*mf* let ring -----

*mf* let ring -----

*loco* let ring -----

*loco* let ring -----

*loco* let ring -----

**B**

Gtrs. 3-5 tacet

Bsus2

F#9sus4

Bsus2

Gtr. 6 (dist.)

*f*

P.M.

semi-P.H.

P.M.

7 9 (9) 4 (4) 2 2 4 4 (4) 6 6 4 (X) 4 4 4 4 6 4 4 2

F#9sus4

Bsus2

Gtr. 5

H12 H7 H3.2

Gtrs. 3 & 4

H12 H7 H7

Gtr. 6

P.M.

T.H.

2 4 (4) 4 4 6 6 4 4 4 (16) 4 4

Gtr. 5 tacet

F#9sus4

Bsus2

Gtr. 4

*loco*

Gtr. 3

*loco*

Gtr. 6

semi-P.H. grad. bend

semi-P.H.

4 4 4 4 6 4 6 7 7 11 11 (11) 7 7 (7) 4 4 7 6 11 11 8 (8) 4

Gtr. 4

F#9sus4

Eadd9

VII

2 0 2

Gtrs. 3 & 5

Gtr. 7 (dist.)

Gtr. 6

VII

4/6 (6)8 (8)4 4/6 7/12 12 12 (12)9 (9)7 7/9 7/9

F#9sus4 Eadd9

Gtrs. 3, 4 & 5

Gtr. 8 (dist.)

Gtr. 9 (dist.)  
divisi

Gtr. 6

let ring - - semi-P.H. P.M. - -

11 11 8 8 13 13 11 11 11/12 12 (12)9 (9)7 7/9 7 6/8 9 9 6 (6)11 11 9 9

C#m7 Gtrs. 8 & 9 tacet F#9sus4

Gtr. 5 IX

Gtr. 8

Gtr. 4

Gtr. 3 VII

Gtr. 9

Gtr. 6 VII

slight P.M. - - - semi-P.H.

6 6 4 4 5 7 6 (6) 19 18 (18)

**C**

Badd<sup>11</sup> F#9sus4

Riff A2

Gtr. 5 XII

**Riff A1**

Gtr. 4 IX VII

**Riff A**

Gtr. 3 XI

Gtr. 6 *8va* *loco*

\*w/ DigiTech Whammy pedal & delay

+6 +6 +6 +6 +6

14 (14) 11 14 (14) 12 11 13 (13) 11 (11) 13 11 14 (14) 11 12 (12) 11 14 13 11 13 11 (11) 9

\*Whammy pedal set for 1 octave up. Delay set for quarter-note regeneration w/ 1 repeat at equal volume to dry signal.

**Badd<sup>11</sup>** **F#9sus4** **End Riff A2**

**End Riff A1**

**End Riff A**

*15ma* *8va* *loco*

+6 +6 +6 +6

19 14 11 14 14 12 11 13 (13) 15 13 (13) 11 14 (14) 11 12 (12) 11 14 13 9 (9)

**D**

Gtr. 4 tacet **Badd<sup>11</sup>**

Gtr. 5 tacet **F#9sus4**

Gtr. 5

Gtr. 3

⑤ 3

Gtr. 6

Whammy pedal & delay off  
w/ wah w/ bar ----- P.M.

10/12 7 (7) 11 11 11 13 11/13 11 (11) (11) 6/11

-1/2

Gtr. 10 (clean) Rhy. Fig. 2

*mf*  
let ring -----

7 9 11 8 11 8 0 4 6 4 0 0 4 6

Badd<sup>11</sup><sub>9</sub> F#9sus4

Gtr. 3

H12 H7 H7

8va 7

Gtr. 6

15ma 8va P.H. 15ma 8va

12 0 11 14 0 11 14 1/2 14 14 (14) 12 14/16 14 16 14 (14) 12 14/16 14 16 14 16 14 14 (14) 12

Gtr. 10

let ring -----

7 9 11 8 11 8 0 4 6 4 0 0 4 6

End Rhy. Fig. 2

Gtr. 10: w/ Rhy. Fig. 2 Gtr. 3 tacet

Badd<sup>11</sup><sub>9</sub> F#9sus4

Gtr. 5

IV

Gtr. 4

③ ① ②

Gtr. 3

VIII loco

8va -----

Gtr. 6

loco

Badd<sup>11</sup><sub>9</sub>

Gtr. 5

① ②

Gtr. 4

δva

Gtr. 6

wah off

F<sup>♯</sup>9sus4

Gtr. 5

VII

Gtr. 4

VII 0

Gtr. 3

XI

Gtr. 6

Eadd9

Gtrs. 4 & 5

Gtr. 7 tacet

F<sup>♯</sup>9sus4

Gtrs. 3, 4 & 5

②

Gtr. 3

Gtr. 9

δva --- ②

Gtr. 7

δva 15ma 15ma 15ma W.P. +6

Gtr. 8

②

Gtr. 6

δva 15ma 15ma 15ma w/ Whammy

16/19 19 16 16 16 19 19 19 21 19 21 19 21 21 (21) (21) 19 21 16/19

Gtr. 10

let ring

let ring

2 4 1 0 1 4 0 1 4 6 4 0 0 4 6

\*w/ Whammy pedal set for 1 octave up.

Eadd9

Gtrs. 8 & 9 tacet

C#m7

Gtr. 5

V

F#9sus4

Gtr. 4

IX

Gtr. 3

VII

grad. bend

P.S.

let ring

let ring

let ring

2 4 1 0 1 4 0 1 4 2 1 0 1 2 0 1 4 2 1 0

E

Gtrs. 3, 4 & 5: w/ Riffs A, A1 & A2

Badd<sup>11</sup><sub>9</sub>

F#9sus4

Gtr. 6

w/ Whammy pedal & delay

loco

+6

14 (14) 11 14 (14) 12 11 13 (13) 11 13 (13) 11 14 (14) 11 12 (12) 11 14 13 11 13 11 (11) 9

Badd<sup>11</sup><sub>9</sub>

F#9sus4

8va

15ma -----

+6

19 14 11

+6

14 (14) 12

+6

11 13

(13) 11

13 11

15ma -----

+6

14 11

+6

16 14

+6

18 16

+6

21 19

Gtr. 1: w/ Rhy. Fig. 1 (last 2 meas.)

Badd<sup>11</sup><sub>9</sub>

Gtr. 5

8va -----

*p*

Gtr. 4

Gtr. 3

Gtr. 6

15ma -----

8va -----

*mf*

w/ bar

+6

23 (23)

-2

+6

18 (18) 16 16 14

+6

16 (16) 14 (14) 16

**F**

Gtrs. 3-5 tacet

D

Gtr. 6

8va -----

*f*

Whammy pedal & delay off

P.S.

semi-P.H.

+6

15 (15) (15)

10 10 (10) 9 7

9

Gtr. 10

Gtr. 11 (dist.)

*mf*

V

P M

P M

P M

圖 4.3.3.1 圖 4.3.3.2 圖 4.3.3.3

V

 $m_j$ 

D/F#

semi-P.H.

semi-P.H.

Th. 3

*steady  
gliss.*

let ring -----

*steady*  
*gliss.*

G

D

Gtrs. 6, 8 & 9

semi-P.H.

---

P.M. — — —

V



P.M. *let ring* ----- *steady gliss.*

P.M.

P.M.

P.M.

Esus4

D/F#

Gtr. 5

G

Gtr. 3

Gtrs. 6, 8 & 9

Gtr. 10

Gtr. 11

Gtr. 12

- P.M.

G

Gtr. 5 C#m7 VI

Gtr. 3 X XI

let ring -----

Gtr. 7 XI

Gtr. 6

trwm

10/12 (14) (12) 10 12 8 10 9/10 (10) 15 15 15 14 14 12 14 12 11 (12) (11) 13 11 11/13 11

Gtr. 10 IV

Gtrs. 11 & 12 III IV

P.M. P.M. --- P.S.

Gtr. 7 tacet

F#9sus4

Gtr. 5 IV

Gtr. 3

Gtr. 6 *diva* -----

11 13 12 11 12/14 13 14/16 15 16/14 13 14/16 15 16/19 18 19/16 15 16/19 18 19/21 20 21/19 18 19/21

Gtr. 10

Gtrs. 11 & 12

P.M. -----

**G**

Gtrs. 6 & 10-12 tacet

Bsus2

F#9sus4

N.C.

Gah, \_\_\_\_\_ ah.      Whoa, \_\_\_\_\_ oh. \_\_\_\_\_      Sun - ny   home, \_   oh. \_\_\_\_\_

Gtr. 5      **Riff B2**      *δva*  
H12   H7   H7

Gtr. 4      **Riff B1**      *δva* -----  
H7   H7   H7

Gtr. 3      **Riff B**      *δva* -----  
H12   H7

Gtr. 6      *δva* - 7

23

Gtr. 10

Gtrs. 11 & 12

Bsus2      F#9sus4      Bsus2

Kah, \_   kay, ah, \_   way, \_   I,   nee, \_   up,   weh, \_   oo. \_\_\_\_\_   Kay - oh.

Gtr. 5      *loco*  
③

Gtr. 4      *δva* - 7      *loco*  
H7   ③

Gtr. 3      *δva* - 7      *loco*  
H7   H

F#9sus4      Bsus2

Day -   oh. \_\_\_\_\_   So, \_\_\_\_\_   nee - oo   foh, \_

*δva* -----  
H12   H7   H7

*δva* -----  
H12   H12   H7   H7

*δva* -----  
H12   H7   H7

F#9sus4      F#9sus4

ay - oh, ay - oh, gah.

Gtr. 5 *loco* VII ② *let ring*

Gtrs. 3 & 4 *loco* VII ② *let ring*

Gtr. 7 **Fill 1** ③ **End Fill 1**

Gtr. 6 w/ wah

9/12 12 (12) 9 7 7 9 12

Gtr. 7 tacet

F#9sus4 Eadd9 **End Riff B2**

Gtr. 5 ④

Gtr. 4 ③

Gtr. 3 ③

Gtr. 8 **Fill 2** ② P.H. (8va)

Gtr. 9 **Fill 2A** ③

Gtr. 6 P.H. (8va) P.H. (8va)

w/ bar +1/2 1/2

14 14 14 12 12 16 16 16 14 12 11 12 (12) 14 12 14 14 12 12 12

11 9 (9) 13 13 13 11

Gtrs. 8 & 9 tacet

C#m7 F#9sus4 N.C. **End Riff B1**

Gtr. 5 ③ ④

Gtr. 4 3 1

End Riff B

Gtr. 3

XI

End Fill 2

Gtr. 8

End Fill 2A

Gtr. 9  
divisi

Gtr. 6

8va

wah off

14

14

14

14

14

14

11

14

21

23

12/17

17

16

16

35

14

16

loco

8va -

15ma

loco

string noise

grad. bend

P.H.

grad. bend

1/2

1/2

T

\*

\*Push string into middle pickup.

**H**

Gtrs. 3, 4 & 5: w/ Riffs B, B1 & B2  
Bsus2

F#9sus4

Gtr. 6

15ma

loco

P.H.

P.H.  
(8va)

7

(7)

7

12

11

(12)

12

9

9

11

7

7

6

7

7

7

3

4

4

4

Bsus2

F#9sus4

w/ bar

T

T

T

7

9

4

(4)

4

5

17

14

16

4

6

13

11

16

4

6

12

6

(6)

4

6

4

2

4

Bsus2

F#9sus4

semi-P.H.

w/ bar

P.H.  
(15ma)

8va

loco

2

(2)

9

11

12

14

11

13

14

16

(16)

12

(12)

11

14

16

14

16

19

16

12

11

9

11

13

12

12

11

-1/2

Bsus2

8va

loco

8va

grad. release

1 21 (21) 19 21 21 (21) 1/2 21 (21) 1/2 (21) 19 21 1 P.S. 14

X 0

Gtr. 7: w/ Fill 1

F#9sus4

8va-----

loco

3

steady gliss.-----

P.H. (8va)

Eadd9

w/ wah

21 18 19 20 18 20 16 12 13 11 9 6 7 8 8 9/12 12 (12) 9 7 7 9 12

Gtrs. 8 & 9: w/ Fills 2 & 2A

F#9sus4

Eadd9

w/ bar-----

+1/2

1/2

P.H. (8va)

P.H. (8va)

14 14 14 12 12 16 16 16 14 12 11 12 (12) 14 12 14 14 12 12 12

11 9 (9) 13 13 (13) 11

Gtr. 5

C#m7

Gtr. 4

F#9sus4

Gtrs. 10 & 12 divisi

steady gliss.

Gtr. 3

let ring-----

Gtr. 6

8va

wah off

1 14 14 14 (14) 14 (14) 14 (14) 11 14 1/2 14 (14) 1/2 14 14 14 14 16 14 16 16 19 19 19 19 19 19 21 21 (21)

Gtr. 10

let ring-----

0 4 0 4 6

I

Gtrs. 3, 4 & 5: w/ Riffs A, A1 & A2  
Gtr. 10: w/ Rhy. Fig. 2

Badd<sup>11</sup><sub>9</sub>

F#9sus4

Gtr. 6

8va

loco

w/ Whammy pedal & delay

Gtr. 11 II

Gtr. 12 II

Badd<sup>11</sup><sub>9</sub> F#9sus4

15ma ----- 8va -----

Badd<sup>11</sup><sub>9</sub> F#9sus4

15ma ----- 8va ----- loco

Gtr. 10

let ring ----- let ring -----

Gtr. 11

*let ring* ----- ] P.M. --- ]

Gtr. 12

P.M. --- ] ⑥ P.M. --- ] P.M.

Gtr. 10: w/ Rhy. Fig. 2 (last 2 meas.)

Badd<sup>11</sup><sub>9</sub> F#9sus4

8va ----- ] 15ma ----- ] 8va ----- ] loco

+6 +6 +6 +6 +6 +6 +6 +6

14 (14) 11 14 (14) 12 11 13 (13) 15 13 11 11 23 21 20 21 20 18 20 18 16 18 16 14

Gtr. 11 VII

⑤

Gtr. 12

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 12 tacet

Badd<sup>11</sup><sub>9</sub> B

Gtr. 5 8va ----- ] loco rit. ① H12 H7 H3.2

Gtr. 3 8va ----- ] loco rit. ③ H12 H7 H7 H12

Gtr. 2 tr tr rit. ②

Gtr. 10 rit. 8va ----- ] w/ slide

Gtr. 6 15ma ----- ] w/ bar rit.



16 14

+6

18 (18)

-2

Gtr. 11

rit.

Detailed description: The image shows a musical score for guitar. The top staff consists of five measures. The first measure contains a tremolo line. The second measure contains the numbers '16 14'. The third measure contains the number '18' with a '+6' interval line above it. The fourth measure contains the number '(18)' with a '-2' interval line below it. The fifth measure is empty. The bottom staff is labeled 'Gtr. 11' and consists of five measures. The first measure contains a treble clef, a key signature of three sharps (F#, C#, G#), and a tied note. The second measure contains a rest. The third measure contains a rest. The fourth measure contains a note with a 'rit.' (ritardando) marking above it. The fifth measure contains a note.

# VIV WOMAN

By Steve Vai

**A**

Moderately fast  $\text{♩} = 158$   
Half-time feel

Gtrs. 1 & 2 (dist.)  
Riff A

1.

2.

2nd-4th times, Gtr. 1: w/ Fill 1  
5th-7th times, Gtr. 1: w/ Fill 2  
8th time, Gtr. 1: w/ Fill 5

End Riff A

don't pick  
P.M.

1., 2., 3.

5th time, Gtr. 2: w/ Fill 3  
6th time, Gtr. 1: w/ Fill 4

don't pick  
P.M.

Fill 1

Gtr. 1

Fill 2

Gtr. 1

don't pick  
P.M.

Fill 3

Gtr. 2

Fill 4

Gtr. 1

don't pick  
P.M.

w/ bar - - - - -

slack

Fill 5

Gtr. 1

P.S.

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E7

2nd time, Gtrs. 1 & 2: w/ Fill. 6  
N.C.

P.S.

**B**

D7

Rhy. Fill 1

End Rhy. Fill 1

To Coda

2nd time, Gtr. 1: w/ Fill 7

2nd time, Gtr. 2: w/ Rhy. Fill 1

Gtr. 1

don't pick  
P.M.

Gtr. 2

**Fill 6**

Gtrs. 1 & 2

P.S. -----|

**Fill 7**

Gtr. 1

semi-P.H.

D.C. al Coda  
(take repeats)

steady gliss.

steady gliss.

# ⌂ Coda

steady gliss.

steady gliss.

# C

Gtrs. 1 & 2: w/ Riff A (1 3/4 times)

End half-time feel

Gtr. 1

Gtr. 2

P.H.

T

\*w/ bar

\*Slide beyond fretboard.

\*\*L.H. on bar

P.S.

steady gliss.

# D

B5

A

D5

B

E5

D

E5

D/F#

E5

D

E5

D/F#

Gtr. 1

Gtr. 2

divisi

4 4 4 2 2 2 6 7 7 4 4 | 9 9 7 7 9 9 7 7 | 9 9 7 7 9 9 7 9/9

Gtr. 1 N.C.(B5) (C#5) (A5) (B5) (G#5) (A5) (F#5) (E7)

9 7 11 7 9 9 7 7 7 9 9 7 7 9 9 7 9/9

Gtr. 2

7 9 (9) 5 7 (7) 4 5 (5) 2 3/4 0 0 5 5

Gtr. 1 B5 C#5 A5 B5 G#5 A5 F#5 E7 D5

Gtr. 2 *divisi*

7 9 11 7 9 9 7 7 7 9 9 7 7 9 9 7 9/9

\*Gtr. 3 E/B D/C# E/A F#m/B E/G# D/A

12 10 12 14 12 10

12 10 12 14 12 10

13 11 13 14 13 11

\*Trumpets arr. for gtr.

Gtrs. 1 & 2

7 11 11 7 9 9 7 7 7 9 9 7 7 9 9 7 9/9

E/F# F#m/E D E/B C#m1 E7/A E/B

Gtr. 3

Riff B End Riff B

12 14 12 12 10 10 12 12 14 14 12 12 10 10 12 12 14 14

12 14 12 12 10 10 12 12 14 14 12 12 10 10 12 12 14 14

13 14 13 13 11 11 13 13 14 14 13 13 11 11 13 13 14 14

Gtr. 1

Gtr. 2

Gtr. 3: w/ Riff B

C#m7/G#

E7/A

E/F#

E

F#m/B

N.C.

Spoken: Just go for it!

Gtr. 1

Gtr. 4 (dist.)

① -2 1/2  
③ -10 1/2

Gtr. 2

Gtrs. 1 & 2

**E**

Half-time feel

Gtrs. 1 & 2: w/ Riff A (3 times)

E

Gtr. 4

rake - -  
w/ bar  
15ma  
P.H.  
grad. bend  
w/ bar  
w/ bar  
slack -1 1/2

let ring ----- w/ bar Harm. +1 1/2 Harm. ----- w/ bar steady gliss.

2/4 0 0 0 0 5 (5) (5) (4) 5 5 7 7 11 11 0

+1 1/2 -3 1/2 -1 1/2 -1/2

Gtr. 4

2 4 2 4 6 4 2 4 2 1 2 2 4 4 5 7 6 7 9 7 9 11 10 9 12 12

Gtrs. 1 & 2

0 2 0 2 2 2 0 2 0 2 2 2 0 2 0 2 2 0 2 2 2 0

E7

11 11 13 10 14 17 14 12 14 12 16 14 12 14 17 14 12 13 16 13 11 16 11 16 11

# WHISPERING A PRAYER

By Steve Vai

**A**

Free time

E5  
(Synth & dialogue)

E Esus4 E Esus4

Gtr. 1 (dist.)

*mf* w/ Sustainer  
\*w/ Delay 1  
(w/ bar)

w/ bar

\*Ambient stereo delay set for 350 ms & 575 ms regeneration.

-1 1/2

E Esus4 E Esus4

w/ bar

+2 1/2

-1 1/2

Esus4 E Esus4

w/ bar

+2 1/2

-1

-1 1/2

E Esus4 E5

w/ fingers

w/ bar

-1

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In time ♩ = 120



Esus4 E Esus4 E

*sva -*

*w/ bar*

*\*\*w/ Delay 2 w/ bar*

21 21 16 19 19 16 17 16

-1

\*Swell w/ vol. pedal, next 7 meas.  
 \*\*Stereo delay set for 500 ms & 750 ms regeneration at equal volume to dry signal.

*loco* Esus4 E

19 16 17 14 16 13 13 16 14 16 13 16 14 13 14 16 16 13 14 13 11 11 13

Esus4 E5

*sva -*

*w/ bar*

12 12 14 14 16 14 16 14 15 14 17 17 19

**B**

Moderately slow ♩ = 90

E A E A E B5

*loco*

*w/ Delay 1*

16 13 16 14 16 13 16 14 16 13 14 14

E A E F#m B5 E

*-1/2*

*(w/ bar)*

*-1/2*

16 13 16 14 16 13 16 14 16 13 11 9 (9)

Esus4 C#m9 A E F#m E5 D5 C#5

*-1/2*

**C**

Half-time feel



[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a treble clef staff and a piano part on a grand staff (treble and bass clefs). The guitar part features a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The piano part is in a lower register. Chords are indicated by letters (B, E/A, E/F#, G) and chord diagrams are provided for the guitar part. The guitar part includes a melodic line with a -1/2 interval marking and a wavy line indicating a tremolo effect. The piano part includes a bass line with a -1/2 interval marking and a wavy line indicating a tremolo effect. The score is divided into measures, with some measures containing multiple notes and rests.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures. The melody is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The rhythm is 4/4. The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the second measure. The score is followed by a repeat sign.

[illegible]

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three measures. The first measure contains the first line of the melody and the first part of the piano accompaniment. The second measure contains the second line of the melody and the second part of the piano accompaniment. The third measure contains the third line of the melody and the third part of the piano accompaniment. The melody is written on a single staff, and the piano accompaniment is written on a grand staff (two staves). The lyrics "The Rose Tree" are written below the melody. The score is for a single voice and piano accompaniment.

The musical score for 'The Wind' by Gustav Mahler, featuring vocal and piano parts. The vocal part is in G major (three sharps) and 8va. The piano part is in G major (three sharps) and 8va. The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-5. Breath marks are indicated by a wavy line and a downward arrow. The piano part includes a 2/4 time signature and a key signature change to G major (three sharps). The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-5. Breath marks are indicated by a wavy line and a downward arrow. The piano part includes a 2/4 time signature and a key signature change to G major (three sharps).

F#m B7 E Esus4  
 Sva - - - - -  
 -1 1/2  
 trill  
 loco  
 w/ bar  
 +1/2  
 -1 1/2  
 trill  
 (19)\17\19 21 (21) (21)\19\17 (17) (17) 16 (17) (16)\14\16 (16)\14\12 9/12  
 4 2 2 2 4 4 2 4 2 1 0 0 0 1 2 2 2 2 2 2 2 2

**E**

Esus4

The notation for 'E' is a single note on a treble clef staff, marked with a '-1' and a wavy line. The notation for 'Esus4' is a single note on a treble clef staff, marked with a '-1' and a wavy line.

1 2 1 0 0 0 1 2 | 2 2 2 0 0 0 2 2

Gtr. 2: w/ Riff A (22 times)

E Esus4

Gtr. 1

w/ bar - - -  
+1

w/ bar  
+1/2

19 (19) 17 16 17 12 | 17 (17) 16 14 19 19 17 16 14 16 12

E Esus4

12 14 13 | 12 9 11 9 11 9 11 9 13 11 9

E Esus4

16 13 (13) 11 13 11 9 11 9 11 9 | 11 6 (6) 4 6 4 6 4 6 4 2 4 2 4 2

E Esus4

16 (16) 12 16 12 16 12 16 | 16 12 16 14 16 14 (14) (14) (14)

E Esus4

16 (16) 12 16 12 16 12 16 | 16 12 16 14 16 14 (14) (14) (14)

Fingerings for a melodic line on a six-string guitar. The sequence of notes and fingerings is: 12, (12), 19, 12, (12), 19, 12, 19, 19, 12, 14, 19, 12, 14, 9, 12, 7, 9.

Measures 1-4 of a guitar piece. The key signature has three sharps (F#, C#, G#). Measure 1 is marked with a chord 'E'. Measure 2 is marked with a chord 'Esus4'. The notation includes a triplet of eighth notes in measure 2 and a wavy line indicating a tremolo in measure 4. The bass line includes fingerings: 5, 7, 4, 5, 2, 4, 0, 5, 6, 4, 7, 4, 4, 6, 4, (4), (4).

Measures 5-8 of a guitar piece. The key signature has three sharps. Measure 5 is marked with a chord 'E'. Measure 6 is marked with a chord 'Esus4'. Measure 7 is marked with a chord 'E'. The notation includes a wavy line indicating a tremolo in measure 6. The bass line includes fingerings: (4), -1, +2 1/2, (4), 6, 2, 12, 9, 11, 9, 12, 11, 9, 9, 12, 7.

Measures 9-12 of a guitar piece. The key signature has three sharps. Measure 9 is marked with a chord 'Esus4'. Measure 10 is marked with a chord 'E'. The notation includes a wavy line indicating a tremolo in measure 9. The bass line includes fingerings: (7), 12, 9, 11, 9, 9, 12, 7, (7), 12, 17, 16, 16, 17, 16, 16, 14, 16, 13, 14, 14.

Measures 13-16 of a guitar piece. The key signature has three sharps. Measure 13 is marked with a chord 'Esus4'. Measure 14 is marked with a chord 'E'. The notation includes a wavy line indicating a tremolo in measure 13. The bass line includes fingerings: (13), 17, 16, 16, 14, 16, 13, 14, 16, 13, 11, 16, 19, 16, 17, 19, 16, 18, 16, 18, 16, 18, 14.

Measures 17-20 of a guitar piece. The key signature has three sharps. Measure 17 is marked with a chord 'Esus4'. Measure 18 is marked with a chord 'E'. The notation includes a wavy line indicating a tremolo in measure 17. The bass line includes fingerings: (14), 16, 13, 14, 16, 17, 19, 18, 19, 21, (21), 19, (19), 12, 14, 15, 16, 17.







[illegible]

Esus4

14 9 12 10 12 9 14 9 12 10 12 9 14 9 12 10 12 14 12 14 12 14 12 14 12 14 12 16

[illegible]

Esus4

*8va* -----

16 12 16 14 16 14 16 14 16 14 16 14 16 21 19 16 17 16 17 16 19 21 19 16 17 16 18 16

[illegible]

15 17 15 15 17 15 15 17 19 17 19 17 19 17 19 17 19 17 19

E

*diva*

Esus4

*diva*

loco

wah off

Harm. ---|

w/ bar ---|

12 12

-1/2

E

Esus4

Gtr. 1

E

Esus4

E

6 4 (4) 9 (9) 2

Gtr. 2

Gtr. 2 tacet

Gtr. 1 Esus4 E Esus4

*rit.* *mf* w/ fingers

(2) 9 11 9

**F**

Free time

E Esus4 E Esus4

(Harm. *8va*) w/ bar - - - - -

12 9 11 9 12 9 11 9 (9) (9) 12 14 11 12 9 11 7 9

-1

E Esus4 E Esus4

(Harm. *8va*) w/ Delay 2 (Harm. *8va*)

4 (4) 12 14 11 12 9 11 7 9 4 (4) 2

A tempo

C#m9 A E F#m E5 Bm7/D C#5 B5

*8va* - - - - - *loco*

w/ Delay 1 w/ bar w/ bar *rit. poco a poco*

+1 1/2 +1

20 16 11 (11) 9 11 13 (13) 18 16 14 13 11 9 11

E5

A

E

F#m

B5

8va -

*loco*

w/ bar

+1

16 (16) (16) 13

16 14 16 13

w/ bar

+1

16 (16) 14 16

w/ bar

+1

13 (13)

w/ bar

+2 +1

9

*molto rit.*

Free time

E

*f*

w/ bar -

3

1/2

(9) 8 (8) 6 8 4 (4) 11 8 (8)

# YANKEE ROSE

Words by David Lee Roth

Music by Steve Vai

**Intro**  
Moderately fast  $\text{♩} = 138$   
Csus4

Gtrs. 1 & 2 (dist.) *f* (Drums enter)

w/ bar

TAB

slack

Gtrs. 1 & 2 tacet  
N.C.(G5)

Spoken: What? —

Gtr. 3 (dist.) *f* w/ wah

1 1/2 1 1/4 1 1/2

16 14 15 15 14 (14) 12 13 (13)

Gtr. 3 tacet

Well, — let me roll up on to the side - walk and take a look, yes. —

Whoa. — She's — beau - ti - ful. —

Gtr. 3

vib. w/ L.H.

w/ bar

slack

2 12 (12) (12) 9 2

12 (12) 21 17 20 (20)

-2 1/2 -3 1/2 -5

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The musical score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. This is followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. The melody then continues with a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3. The lyrics "I'm talk - in' a - bout a Yank - ee Rose. Ah, ha, ha, ha, ha," are written below the staff. The melody ends with a quarter note G3, a quarter note F#3, a quarter note E3, and a half note D3. The score includes various musical notations such as slurs, ties, and accidentals. The lyrics are written in a stylized font with hyphens indicating syllable placement. The score is presented on a single page with a white background and black text and notation.

ha, ha, ha, ha. And she looks wild, wild, wild,

1 1/2 1 1/2 1 1/2 1 1/2 7 5 4 3 2 1 0 4 3 3 2 2 1 0 0 (0) 5 -2 1/2 -2 1/2

slight P.M. --- 4 w/ bar -----

**Verse**  
G5  
Gtr. 3 tacet

wild, \_\_\_\_\_ wild! \_\_\_\_\_

1. Are you read - y for the new sen - sa - tion? \_\_\_\_\_

**Rhy. Fig. 1**  
Gtrs. 1 & 2

w/ bar -----

P.M. P.M. -----

0 8 0 13 (13) 0 16 (16) (16)

slack -2 1/2 slack -5 -5 slack -4 1/2

3 5 0 1 2

G7sus4

Well, here's a shot heard 'round the world. \_ All you back - room boys sa - lute

let ring ----- P.M. let ring ----- P.M. P.M. P.M. P.M.

3 0 3 3 1 0 2 3 2 3 1 1 1 1 X 6

G5





Gtr. 2

symp. Harm. on ③

8va----- loco

P.H. 1 1/2

3 5 20 18 15 18 15 11 12 13 11 10 11 10 12 10 12 (12) (12) 5 3 5 3 5 3

### Pre-Chorus

Dm7

Bbsus2

Coast to coast. \_\_\_\_\_ Sea to shin-ing sea. \_

Voc. Fig. 1

She's a vi-sion from coast to coast. \_ Sea to shin-ing sea. \_\_\_\_\_

Gtrs. 1 & 2

P.M. slight P.M. ---- P.H. (15ma) ---- P.M. ---- P.M. \*\*P.H. (15ma) ----

\*Gtr. 2 only \*\*Gtr. 1 only

Dm7

Bbsus2

Csus4 E5 Bb Gm7

Head \_ to toes. \_\_\_\_\_ Show me your...

End Voc. Fig. 1

Hey, sis-ter, you're the per-fect host. \_

Rhy. Fill 1 End Rhy. Fill 1

P.M. ---- P.M. P.H. (15ma) ---- P.M. ---- P.M. P.M.

Chorus

C/G

Gm7

and your... All right. I'm talk-in' 'bout the Yan-kee Rose. \_

Bright lights, your cit-y lights.

Gtr. 2

Gtrs. 1 & 2

Gtr. 1 *divisi*

P.M. P.M.

P.M. --- 4 P.M.

semi-P.H. slight P.M. ----- 4

C/G Gm7

and your... All right. I'm talk - in' 'bout it.

Voc. Fig. 2 End Voc. Fig. 2

Bright lights, cit - y lights.

P.M. P.M. --- 4 semi-P.H. P.M. ----- 4

N.C. Verse G5

2. When she walks, watch. The sparks will fly, \_\_\_\_\_

P.M. --- 4 P.M. ----- 4

G7sus4 Bb5

fire crack - in' on the Fourth of Ju - ly. No sad songs to - night, \_\_\_\_\_

Gtr. 2

let ring ----- 4 P.M. let ring ----- 4



Dm7

Bbsus2

Coast to coast.

Gtrs. 1 & 2

P.M. semi-P.H. P.M. P.M.

Dm7

Sea to shin - ing sea. Make a

P.M. P.M. semi-P.H.

**Chorus**

Gtr. 1: w/ Rhy. Fill 1

Bbsus2 Csus4 E5 Bb Gm7 C/G

toast. Show me your... and your... All right.

Gtr. 2

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

I'm talk - in' 'bout the Yan-kee Rose. Your... and your... All right.

P.M. P.M. semi-P.H. slight P.M. P.M.

N.C.

I'm in love with a Yan-kee Rose.

Whispered: Ah.

Gtr. 4 (dist.)

\*w/ delay

Gtrs. 1 & 2

P.M. -- 4 P.M. P.S. P.M. ----- 4 semi-P.H. 4

*f* steady gliss. P.S.  
\*Set for half-note regeneration w/ 1 repeat.

w/ bar

② -2 1/2

### Bridge Half-time feel

Bbadd<sup>#11</sup><sub>9</sub> Gtrs. 1 & 2 tacet G6sus2

Spoken: Ah, she's beau-ti-ful, all right. Mm, noth-in' like

Gtr. 4

w/ bar

5 (5) 6/7 5 8 7 8/10 (10)/12 (12)

### Rhy. Fig. 3 Gtrs. 5 (clean) & 6 (acous.)

*mf*  
let ring throughout

6 5 0 6 5 0 3 2 0 3 2 0

6 3

### Gtrs. 1 & 2

Gtrs. 5 & 6: w/ Rhy. Fig. 3

Bbadd<sup>#11</sup><sub>9</sub> G6sus2

her in the whole world. Yeah.

13 (13) 11 10 10 11 10 11 10 12 10 12 12 16 12

### End half-time feel

Gtr. 4 tacet Bb5 C5

She's right on time. I'm on the case. Pick up the phone,

Gtr. 4

Gr. 2

steady gliss. ---|

P.M.-----| P.M.-----|

Gr. 1

P.M.-----| P.M.-----|

D5 Bb5 F5

no time to waste. She got the beat, and there's a

P.M.-----| P.M.-----| P.M.-----|

P.M.-----| P.M.-----| P.M.-----|

Dm7

lit - tle bit com - in' your way. Whoa!

Gr. 1 P.M. P.M. Grs. 1 & 2

Gr. 2 divisi P.M. P.M. P.M.

### Interlude

Gtrs. 1 & 2 tacet  
N.C.(G5)

Spoken: Ah. Raise \_ 'em up. Yeah, let's see who sa-lutes, ba-by.

Ha, yeah, yeah, yeah, yeah. Lit-tle bit, lit-tle bit, lit-tle bit high-er.

Outro  
G7sus4

C/G

Here's the na - tion - al an - them here. Say it, come on! —

Gtr. 1  
Gtr. 2  
divisi  
w/ bar  
vib. w/ L.H. (both gtrs.)  
P.M.

9/4 (9)/(4) -8 -9 1/2

Gm7 w/ Voc. Fill 1

w/ bar P.H. (8va)

-2 1/2

Voc. Fill 1

Spoken: I wan-na get a lit-tle bit o' ap-ple pie, — yes.

G7sus4 C/G Gm7

Gtr. 7 (dist.)  
fade in  
w/ bar  
f  
w/ bar  
T  
-1/2

Gtrs. 1 & 2  
P.M.

5/7

11 10 11 13 15 13 11 10 8 15 10 15 10 8 6 15 8 6 5 6 8 15 8 6 5 4 15 5 3 15 5 3 15 5 3 5 3 1 (1) slack

w/ bar
   
 P.H. (8va)
   
 5 3 3 1 3 5 (5) (5) 3 5 3 1 3
   
 -2 1/2

G7sus4 C/G Gm11 C/G Gm7 C/G Gm7
   
 Voc. Fig. 3 End Voc. Fig. 3
   
 Bright lights, cit - y lights.
   
  
 w/ bar - Harm.
   
 15 15 0 15 15 0 15 (15) 0 15 (15) 0 5
   
 -6 -6 -6 -3 1/2
   
  
 w/ bar
   
 6 5 X 11 10 X 5 (5) 3 3 17 17 15 15 15 7 5 3 3 1 1 3
   
 -2 1/2

*Begin fade*
  
 w/ Voc. Fig. 3
   
 G7sus4 C/G Gm7
   
  
 w/ bar - loco
   
 ③ +2 +2 3/4 +1 1/2
   
 (5) 0 18 15 18 (18) 17 (17) 15 18 +1/2 +1 +1 1/2
   
 -1/2 -1
   
  
 w/ bar - loco
   
 15ma - 1/2
   
 (5) 3 5 3 1 2 (2)
   
 slack
   
  
 w/ bar - loco
   
 (18) (18) 15 17 18 17 15 17 15 17 15 16 15 13
   
 -1

w/ bar - loco
   
 1/2
   
 (18) (18) 15 17 18 17 15 17 15 17 15 16 15 13
   
 -1
   
  
 w/ bar - loco
   
 1/2
   
 (18) (18) 15 17 18 17 15 17 15 17 15 16 15 13
   
 -1
   
  
 w/ bar - loco
   
 1/2
   
 (18) (18) 15 17 18 17 15 17 15 17 15 16 15 13
   
 -1





# GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: F E D C B A G F

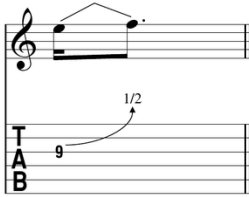
Strings: high E B G D A C low E

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

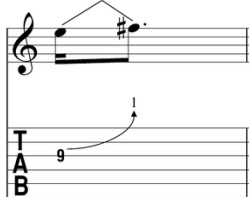
D      A      D      E G  
open 3fr

# Definitions for Special Guitar Notation

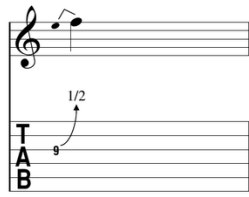
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



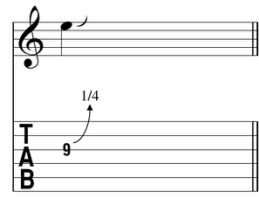
**WHOLE-STEP BEND:** Strike the note and bend up one step.



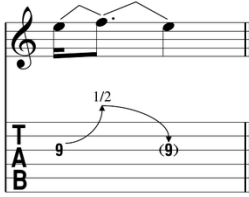
**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



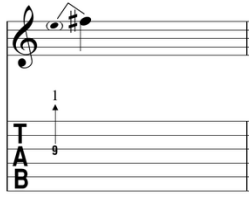
**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



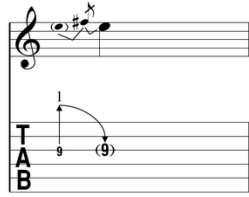
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



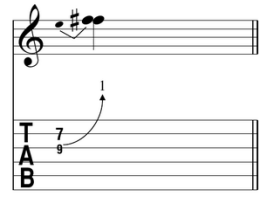
**PRE-BEND:** Bend the note as indicated, then strike it.



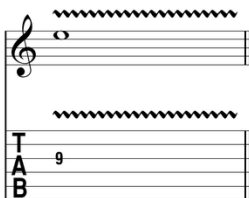
**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.



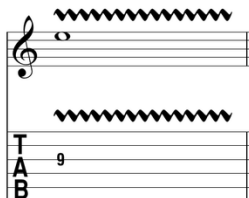
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



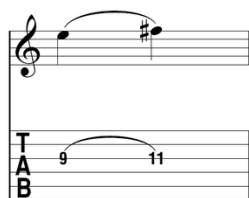
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



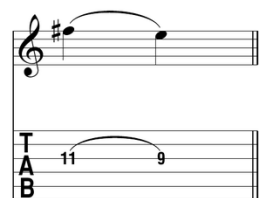
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



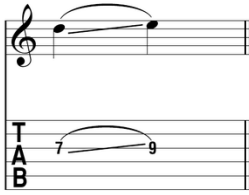
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



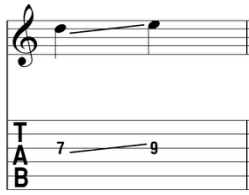
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



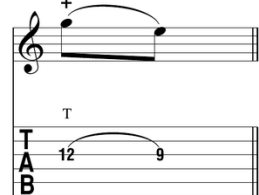
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



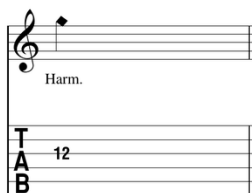
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



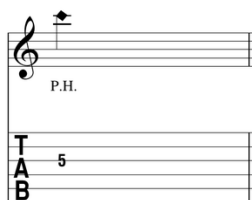
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



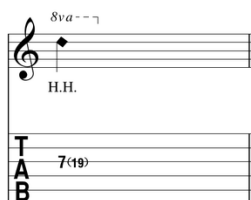
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



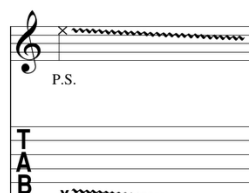
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



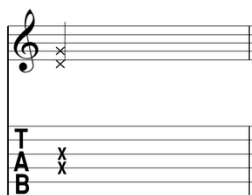
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



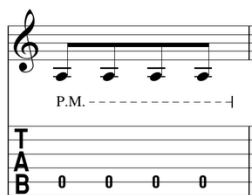
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



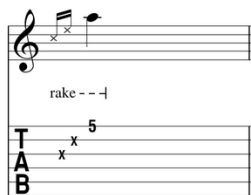
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



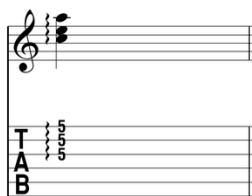
**RAKE:** Drag the pick across the strings indicated with a single motion.



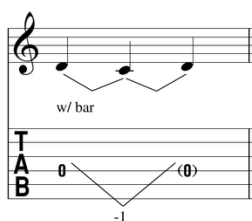
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



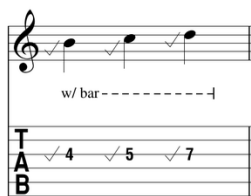
**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



# Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder).



(*accent*)

- Accentuate note with great intensity.



(*staccato*)

- Play the note short.



- Downstroke



- Upstroke

*D.S. al Coda*

- Go back to the sign (§), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."



- Repeat measures between signs.

*D.C. al Fine*

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).

**NOTE:** Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

The Attitude Song  
The Audience Is Listening  
Bad Horsie  
Big Trouble  
Building the Church  
The Crying Machine  
Die to Live  
Eugene's Trick Bag  
For the Love of God  
Gravity Storm  
Hand on Heart  
Head Cuttin' Duel  
I Would Love To  
Jibboom  
Juice  
K'm-Pee-Du-Wee  
Lotus Feet  
Now We Run  
The Story of Light  
Tender Surrender  
Touching Tongues  
Viv Woman  
Whispering a Prayer  
Yankee Rose



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